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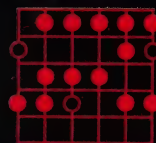
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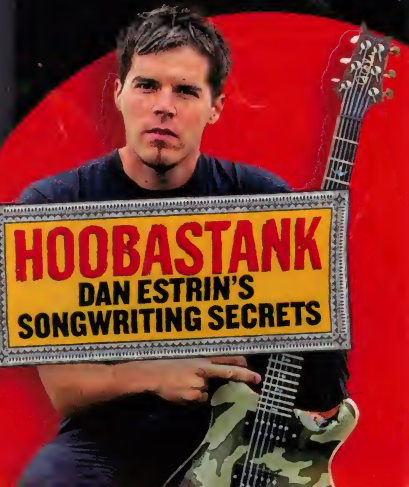
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A man with dark hair and a light beard is lying down, looking towards the camera. He is wearing a light blue t-shirt. His right arm is raised, with his hand near his head. The background is a soft, out-of-focus blue. In the bottom right corner, the headstock of a Taylor guitar is visible, featuring the brand name and six tuning pegs.

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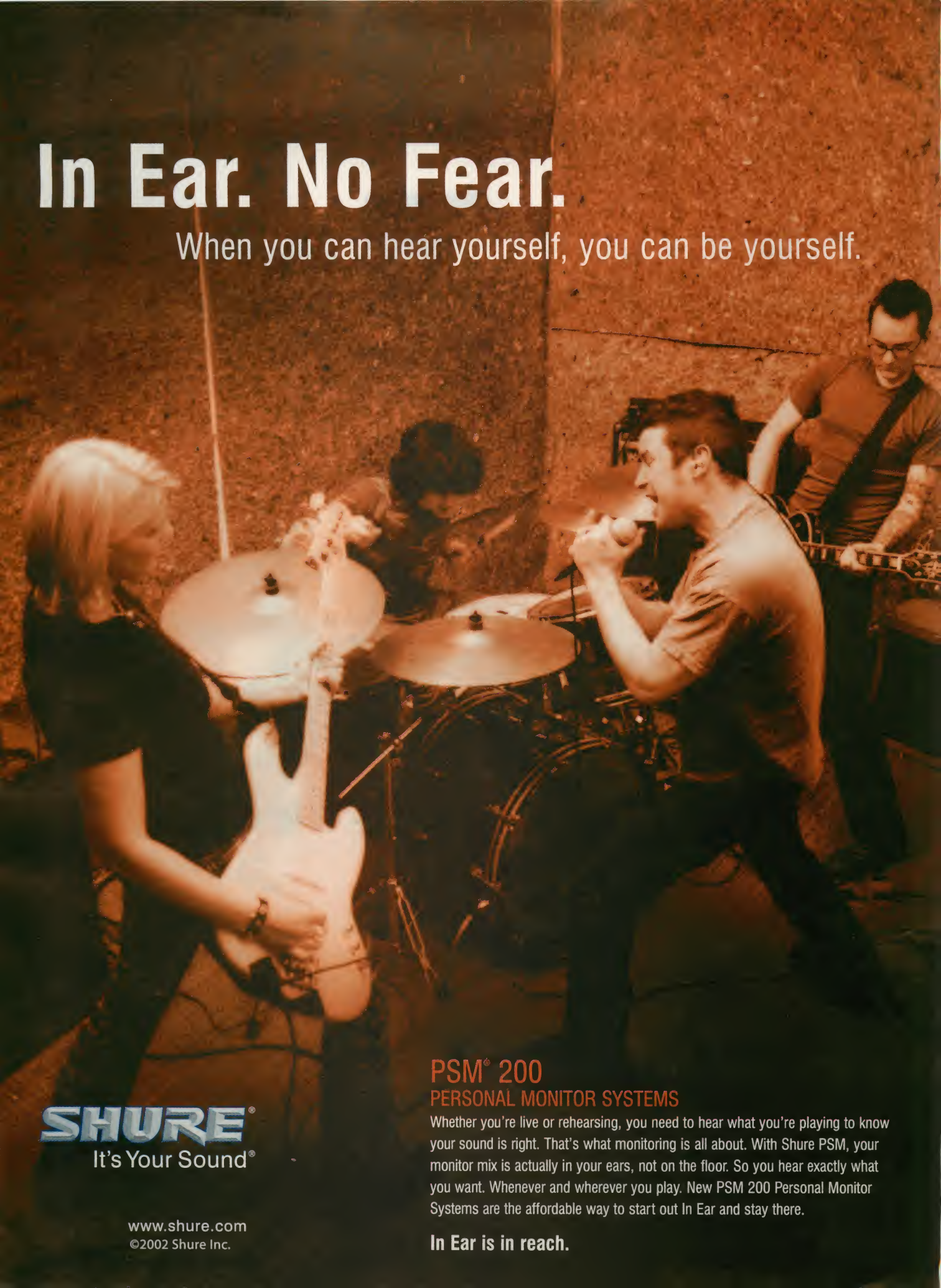
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Guitar AUGUST 2004

FEATURES

78 GUITAR SCHOOL Russell Malone

Bolstered by a new album and a flourishing reputation, the stylish Russell Malone is fast moving to the front and center of jazz guitar's spotlight. Face to face with *G7*'s Adam Perlmutter, Malone reveals his love for B.B. and Chet, the importance of developing a singular style, and how to step "outside."

82 BREAKTHROUGH Thornley

Ian Thornley's previous band, Big Wreck, demonstrated significant potential with its crushing melodies and superlative guitar playing. Now, with his new, self-titled band, he follows through on that potential with the promising *Come Again*. By Steve Baltin

86 COVER STORY Aerosmith

It took years for the Bad Boys from Boston to rediscover the blues-rock magic of their earliest days. But with their new album, the loud, proud *Honkin' on Bobo*, that lengthy search has at long last come to an end—and in typically grand Aerosmith fashion. Hard-rock archetypes Joe Perry and Brad Whitford recount for writer Bob Gulla exactly what it took to get back in guitar's winner's circle.

98 Hoobastank

Songwriter/guitarist Dan Estrin never really had reason to take credit for Hoobastank's out-of-the-gate success. It was, after all, a band effort—and a good one. But now, the closet monster-ballad fan has got *The Reason*—an excellent sophomore set that proves he's one heckuva main ingredient. By Lorne Behrman

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The Next Big Thing

Can you believe that *Guitar One* is approaching its 10th year of publication? What began as a one-off back in 1995 quickly caught on with guitar-magazine readers, and, as a result, the frequency was soon increased to four times a year, then to six, then to nine. Finally, in November of 1999, *Guitar One* became a full-blown monthly magazine.

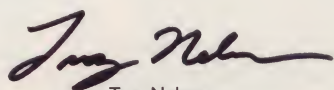
I've been lucky enough to be a part of the *G1* staff through all of these changes, having started working on the magazine's third issue as a music transcriber and arranger. In that time, I've seen musical trends come and go (nü-metal); advancements in guitar technology (digital amp modeling); and, sadly, the loss of guitar legends, such as Chet Atkins and John Lee Hooker. However, there was one thing I thought I would never witness while at *Guitar One*: a partnership with our arch rival, *Guitar World*. But last October (Halloween, to be exact), Future Network USA—the same company that just two months earlier had acquired *Guitar World* and its sister

publications—announced it had purchased *Guitar One*. I think I can speak for everyone involved, including the *GW* staff, when I say we were ... shocked!

Fast forward six months. Things at *G1* have been smooth sailing. Future Network has been a great company to work for, and, believe it or not, there have been no fisticuffs between *G1* and *GW* editors. On the contrary, the unity between our staffs has only helped strengthen the editorial content and visual presentation of the two magazines. But we're just getting warmed up; big things are on the horizon for both magazines.

Next month, in our September 2004 issue, we'll make history when we unveil the inaugural monthly *Guitar One* CD-ROM, becoming the first U.S. guitar magazine ever to do so. (*Guitar World* will follow suit with their November issue, in selected areas.) This has long been a practice for six-string mags in the U.K., where lower circulations translate into lower production costs. But now, each month, our Stateside readers also will be able to drop the disc in their CD players to hear how to play those licks in *Soloing Strategies*; jam

along with audio play-alongs of coveted classics by the Who, Led Zeppelin, and AC/DC (with corresponding tab in the magazine); and learn, with our audio song lessons, the tough licks from a Pat Metheny or Stevie Ray Vaughan tune—at both half and full speeds; or pop it into their computers to see, up close, the paint job on that new solidbody electric, thanks to our new video gear reviews. Plus, you'll enjoy exclusive bonus content with each new issue. Initially, these CD-ROMs will be available only on newsstands, but subscribers can call 1-800-825-4942 to upgrade their subscriptions. Don't delay—operators are standing by...



Troy Nelson
Editor in Chief

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Your Questions Answered

How to Start a Solo • "Slight Return" Defined • Banishing Amp Buzzes

Dear Guitar One:

I just wrote a kick-ass rock song, and now I want to throw in a really memorable guitar solo. What are some good ways to begin a sweet solo?

Dan "The Man"
Toronto, Canada

Dear Dan:

Here are some tried-and-true methods for jump-starting a sweet, memorable solo.

Make that first note count! Like the opening sentence in an essay, your first note or phrase can make your listeners either sit up and take notice or—god forbid—want to tune you out. One very effective method for choosing your first note is to overlap the last note of the vocal melody and carry on from there [Fig. 1].

When in doubt, state the melody. Good composers borrow; great composers steal. Try robbing the melodic vault of your own song—say, the verse or chorus melody—to start your solo. This instantly puts your listeners on familiar melodic ground.

Start and develop a melodic or rhythmic motif. Begin with a short phrase, and then either repeat it a few times or develop it in a similar melodic or rhythmic contour.

Kick on a unique effects device. Jimi Hendrix was the king of this approach. Try to think of just one of his classic solos that wasn't tweaked by some effect or another: wah-wah, Dunlop Univibe, extreme fuzz, analog delay, flanger, etc. Not that easy, huh?

These are a good start. And remember: It's often the fear of beginning that stifles your creativity. Good luck. —TOM KOLB

Dear Guitar One:

For the song "Voodoo Child (Slight Return)," is "slight return" a musical term? What does it mean?

Douglas Glenn
Seattle, Washington

Dear Douglas:

"Slight return" is a Jimi-ism. The tale is told that Jimi Hendrix, in one of his legendary multi-day runs of energy, arrived at the Record Plant recording studio on May 8, 1968, early in the morning—directly from an evening of convivial drinks and socializing at a nearby club. In tow was drummer Mitch Mitchell, keyboardist Steve Winwood, and, as a replacement for regular bassist Noel Redding, master bottom-dweller Jack Casady. Tape rolled, and a 15-minute blues jam titled "Voodoo Chile" was captured. Later that same day, a film crew from ABC-TV arrived to publicize Jimi's album-in-progress, and the classic Experience lineup (Mitchell on drums and a rested Redding on bass) recorded a more succinct version of the tune. Jimi's handwritten album notes clearly name the first jam with the deliberately misspelled "Chile," and the second with the parenthetical reprise. Both can be found on *Electric Ladyland*. —DOUGLAS BALDWIN

Dear Guitar One:

A buzz emanates from my tube amp anytime I play a low D note and let it ring. Why?

Mike Knarr
Birdsboro, PA

Dear Mike:

This may or may not be a fault of the tubes in your amp, so let's troubleshoot the system. It's only your amp that does this, right? Because if it happens with other amps, it may be your guitar. And be sure that your amp does this in different rooms—I've been plagued with errant buzzes that turned out to be rattling picture frames or loose change on a desk. Also, run your head through a different cabinet, to eliminate your speakers from the equation. Sometimes handles and wheels vibrate; other times a cabinet resonates with the amp head, causing a buzz at just one frequency, such as your D note.

If you've taken all of these variables out of the equation and you've still got an undesirable buzz, you may wish to go further on your own, but be warned: tube amps put out serious voltage that can kill you! If you choose to poke and prod, you do so at your own risk. I recommend you take your ailing amp to a tube-savvy tech. But if you do poke or prod, use a pencil, a chopstick, or some non-metal tool, and give each tube a tap. You may well find that one is a bit loose; this is the culprit. Put the amp on standby, push the tube in place with a cloth (it's probably hot!), and you'll be fine. If the buzz remains, you can swap preamp tubes (12AX7s et al.). Or, if you have a quad set of power tubes, you can pull the outer or inner pair to see if one is the root of the rattling. If one of the power tubes proves "D"-fective (get it?), purchase a new set and have your amp rebiased. —DB



Fig. 1 • HEAR IT ONLINE
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♩ = 100

A Dm E7 F C G

Gtr. 1 Here comes the so - lo at last.

let ring -----

T
A
B

7 5 6 5 6 5 7 5 7 7 5 5 8 7 (7)

Correction

The two Robert Johnson images that ran in the JUN/04 Eric Clapton issue were uncredited. The correct credits are: The Robert Johnson Studio Portrait (right): Hooks Bros., Memphis, 1935, © 1989 Delta Haze Corporation, All Rights Reserved. Used By Permission. And Robert Johnson photo booth self-portrait: © 1986 Delta Haze Corporation, All Rights Reserved. Used By Permission.



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- Easy-to-use dial-in controls
- 11 amps from vintage to modern
- 11 cabinet and speaker configurations
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AUGUST
2004

OPENINGaxe

Dave Mustaine

'Deth Becomes Him

Drafting killer metal is Dave Mustaine's business ... and business is good. "I'm really excited about the way I'm playing these days," says Mustaine, who's now fully recovered from the wrist injury he sustained in 2002. "I got a teacher, and when you've been playing on your own for over 20 years, it's like, 'What are you gonna show me?' But I picked up some little things that helped make me a little faster."

Mustaine makes this point abundantly clear in his guitar solos for the new Megadeth track, "Kick the Chair," which was made available temporarily for download at megadeth.com and is set to appear on the upcoming Megadeth album, slated for release this September. The track is reminiscent of older Megadeth, which isn't surprising given that Mustaine just presided over the remastering of the entire Megadeth back catalog, updating the sounds and adding several bonus tracks to each record.

"I'd always wanted to redo the back catalog," says Mustaine, "especially considering my disappointment with the production of *Risk*. When I was in the studio writing the record, it was great, and when I heard the finished version, it wasn't what I thought it was."

As Mustaine goes on to explain, there was a good, if shocking, reason for that sentiment. "When I got into *Risk*, I found out that half of my stuff had been erased and played over by either [producer] Dan Huff or someone else," says the guitarist. "I was fuming. I thought, 'This is why the record doesn't sound the way it did when I left Nashville—it ain't me!'"

Mustaine admits, however, that in some instances blame for the poor sonic quality of the old masters lay squarely on his own shoulders. "When *So Far, So Good... So What!* was done, I was saying bad things about [engineers] Paul Lani and Michael Wagener, because Paul had a rough time mixing it, and I felt Michael covered it in reverb," says Mustaine. "But when I went back and listened to the tracks recently, I realized that those tracks were played poorly, and that they buried them under reverb because they *had* to. And frankly, I owe them each an apology. But now," he adds, "[the remastered tracks] sound exactly the way I wanted them to sound back then."

—MICHAEL MUELLER



NEIL ZLOZOWER

GEAR BOX AXES ESP DVE with GHS Boomers (.010-.052) AMPS Marshall Plexi heads, Marshall cabs with Celestion Greenback speakers

FRET BUZZ

GI's Power Rankings

THIS MONTH
LAST MONTH



1 2 The Darkness' Justin Hawkins (51) "There's no point in getting on the ladder if you don't wanna go to the top," said the frontman last month. Well, here you are, mate.

2 5 Los Lonely Boys' Henry Garza (26) The Tex-Mex bluesman finds himself at #2, thanks to his Boys' breezy summer anthem, "Heaven." Will he soon be lonely at the top?

3 3 Eric Clapton (6) Despite his transcendent tribute to Faustian bluesman Robert Johnson, E.C. finds himself in limbo at the three spot. Still, his summer tour could land him on the fast track upward.

4 9 Slipknot's Mick Thomson and Jim Root Metal's most famous integers made a nice leap this month. Turns out underneath that avalanche of distortion were two schooled shredders.

5 - Aerosmith's Joe Perry (4) The Alicia Silverstone videos were titillating, but we're glad this month's cover boy is sucking back on the blues bottle once again.

6 10  **Slash** The GN'R alum could shoot up the list during Velvet Revolver's spring jaunt—if Scott Weiland can keep his nose clean.

7 - Eddie Van Halen After six dormant years, this summer's Van Hagar tour lands EVH back in the arena, where he belongs.

8 7 Zakk Wylde "Stoned and Drunk" and its sequel, "Crazy or High," are tons o' fun, but "House of Doom" is officially infectious.

9 - John Scofield In trio format, Sco fiddles less with his phrase sampler and more with his phrases. The result, *EnRoute*, is so far the year's swingin'est disc.

10 8 Joe Satriani After surfing with the G3 tour, Satch hangs at 10.



MISSED THE CUT Dimebag, Warren Haynes, Larry Coryell, Frank Hannon, Dave Mustaine, Yngwie (=) first place votes received



Atreyu **Breaking The Curse**

If California has its own traditional music, it's pop. It permeates nearly everything, including the state's punk and metal. Even metalcore up-and-comers Atreyu are not immune. On their sophomore outing, *The Curse*, the Orange County quintet leaven both aggressive rhythms and Alex Varkatzas' guttural growls with rousing, sunny choruses. And despite being pegged as part of the SoCal hardcore scene, Travis Miguel's and Dan Jacobs' melodic chord progressions and fluid leads follow more in the tradition of Californian guitar gods Eddie Van Halen and Randy Rhoads.

What got you interested in playing lead guitar? **Jacobs:** I think the first tapes I ever bought were Warrant's *Cherry Pie* and Queen's *Greatest Hits*. Brian May's guitar just sings to you. For the '80s era in general, I love how crazy the solos were and how intense the live shows were. I want to be a part of that and help to bring it back.

How do you keep improving as players? **Jacobs:** When we go on tour with other bands that have guitarists that are better than I am, I just ask them for tips. I'd see Dallas and Doc [Coyle] from God Forbid warming up, and I'd ask, "How did you do that?" Doing that pushed me more in the direction of lead playing and helped me to get better at it. So much of the stuff I play on this album I learned just from talking with them.

Miguel: We were on tour with Darkest Hour. Their guitar player Kris [Norris] went to music school and is an amazing guitar player. Both Dan and I would sit in front of him and just watch him play. He taught us some scales, which definitely helped out.

Do you have a practice regimen? **Jacobs:** I try to play for at least an hour a day or more. Whenever I get bored, or if I have nothing going on, I'll pick up the guitar and run some scales to get faster and cleaner.

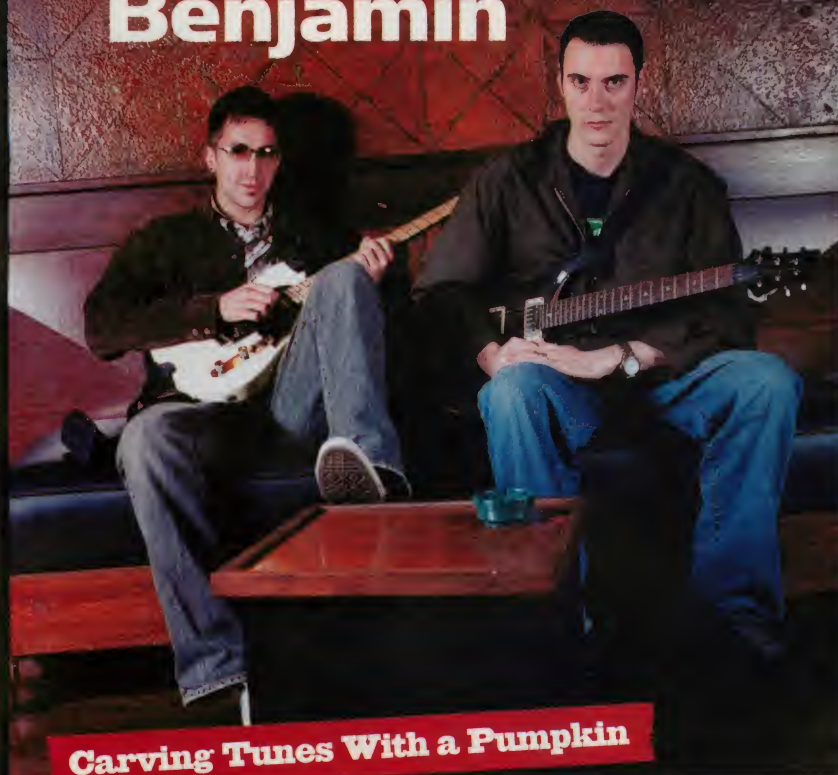
Miguel: Some weeks I'm sitting in my room playing guitar and doing nothing else; and sometimes I'll go days without touching a guitar. Lately I've been doing a lot of exercises that concentrate solely on the right hand, and others that concentrate only on the left. I'll sit down with a metronome and do something as simple as hitting dead notes in time, taking the beat and subdividing it, and then seeing how fast I can go or how accurate I can get. It's really monotonous, annoying stuff, but you gotta do what you gotta do.

—BOB KEELAGHAN

GEAR BOX **GUITARISTS** Dan Jacobs (left), Travis Miguel **ALBUM** *The Curse* (Victory) **AXES** JACOBS: ESP EX Series and LTD Viper 301; MIGUEL: ESP LTD with EMG pickups **AMPS** JACOBS: Peavey 5150 II head, Mesa/Boogie cab; MIGUEL: Peavey 5150 II head and 5150 cab **FX** JACOBS: Boss DD-3 and flanger; MIGUEL: Boss Super Phaser

ATREYU: JUSTIN BORUCKI; HAWKINS: CLAY PATRICK MERRIDE

Breaking Benjamin



Carving Tunes With a Pumpkin

What do you do when the band you're in finally "makes it," i.e., scores a major-label deal? You leave to join your childhood friend's unsigned group, of course. At least that's guitarist Aaron Fink and bassist Mark James Klepaski did. The two departed the alt-metal band Lifer—then signed to Universal—in 2000 to enlist with guitarist/singer Ben Burnley and drummer Jeremy Hummel in the relatively obscure Breaking Benjamin.

"First of all, I don't think being signed is all it's cracked up to be," explains Fink. "Alex Lifeson from Rush produced Lifer's CD, and that was really cool, but since we didn't have a hit single, things started unraveling for us." Adds Burnley, "Mark didn't want to do the rap-rock thing; he wanted out of that band once he saw what was going on with the genre."

It didn't take long for the pieces to fall into place for Breaking Benjamin, thanks in part to the history between the two guitarists. "We've known each other since high school, and I've been a fan of Ben's songwriting since he was 14," Fink says. "I just started sitting in on practices and ended up joining the band."

The group's forceful yet melodic crunch recalls the more radio-friendly aspects of the early-'90s Seattle scene—and for good reason. "If it weren't for Nirvana, I wouldn't be playing," declares Burnley. "I learned how to play guitar by jamming along to *Nevermind*. Growing up, it was all about Pearl Jam, Nirvana, and Smashing Pumpkins." In a case of things coming full circle, Burnley ended up collaborating with former Pumpkin Billy Corgan on a few tracks for Breaking Benjamin's sophomore effort, *We Are Not Alone*.

"We pumped out five songs in six days, three of which are on the new record," he says. "It was amazing. There were a couple times where I'd look up and be like, 'Damn, there's Billy Corgan, singing something that I just wrote!' And nobody sings like Billy."

"Playing guitar can be just like singing," Fink interjects. "You can sing the right pitches and have great technique, but if you do it without intensity, it's worthless. I'm not the greatest player in the world, but I'm really into what I do, and I try and play with some soul. If you don't totally love music, you shouldn't mess with it." —CHRISTIAN WISSMULLER

SUPER UNKNOWN Guitarists You've Gotta Hear!



Knox Chandler

HOMETOWN New York City

AXES '59 Fender Strat, '68 Tele, '12-string electric; Gibson Melody Maker, '70s Les Paul, Chet Atkins model

AMPS Fender Vibrolux, Twin, and Showman; Vox AC-30

FX TC Electronic 2290 delay, Digitech Whammy, Boss DC-2, Z.Vex Fuzz Factory, Electrix Repeater, Eventide Harmonizer

ESSENTIAL LISTENING Golden Palominos *The Dead Inside*, Dave Gahan *Paper Monsters*, the Creatures *Anima Animus*

You may very well have heard Knox Chandler play guitar and been unaware of it—or, for that matter, unaware that it was even *guitar*. "On the Creatures record [*Anima Animus*, with Siouxsie Sioux and Budgie], the only keyboards are bass keyboards," says the tone pioneer. "So all the other stuff that sounds like keyboards is actually guitars." It wasn't long after he took up electric guitar that Chandler discovered its sonic potential. "When I started getting into processing, I said, 'Wow, I can make this guitar sound like something other than a guitar.' The Hendrix I loved was more like 'Moon, Turn the Tides.'"

Chandler's first big break came when he bumped into the Butler brothers from the Psychedelic Furs. "During the first tour with them, I got the TC [Electronic] 2290 delay," he says. "Then I started adding things to it." (This is a rank understatement: the above list represents only a fraction of his gear.)

In his work with the Furs, Siouxsie Sioux, the Golden Palominos, and, most recently, Depeche Mode singer David Gahan, semi-straight guitar tones figure less than evocative washes of ambient noise. And even when playing alongside more mainstream artists, such as Cyndi Lauper, he's called on more to add texture than to add notes. "It works in a lot of contexts," he says. "Like with Darden Smith, who's a real Texas-folk guy. On the other hand, it can be a double-edged sword. I've had people listen to records and go, 'I don't hear any guitar?'" —MICHAEL ROSS

GEAR BOX **GUITARISTS** Ben Burnley (right), Aaron Fink **ALBUM** *We Are Not Alone* (Hollywood) **AXES** BURNLEY: PRS Custom, Gibson Les Paul and SG, Fender Telecaster; FINK: G&L ASAT, PRS, Gibson Les Paul and SG; BOTH: Dean Markley strings (.012-.056) **AMPS** BURNLEY: Hughes & Kettner Duotone, Mesa/Boogie Dual Rectifier, Marshall JCM 900; FINK: Hughes & Kettner Duotone, Marshall JCM 2000 TSL **FX** BURNLEY: Ibanez CF-7 Chorus/Flanger, Boss delay, Morley wah; FINK: Dunlop Cry Baby, Hughes & Kettner Rotosphere, MXR Phase 90, Digitech delay, Boss tremolo, E-Bow



IN SESSION

Saliva

Rock
Doctors

Rock 'n' roll has the flu, and we're going to do our best to nurse it back to health," says Saliva singer Josey Scott, discussing his Memphis band's fourth release, *Survival of the Sickest*. With producer Paul Ebersold on the boards, the quintet has been hard at work on the album, which an enthusiastic Scott describes as a "robust, honest, American, kick-ass Southern-rock record."

Despite the popularity of the band's first two Island Records releases, Scott feels that his group, which followed up a successful tour for *Back Into Your System* with an opening spot for the Kiss and Aerosmith package—an experience Scott calls "rock 'n' roll 101"—is just now coming into its own. "We had a better grasp of who we were by our last album. I think that over the past three albums we've had a chance to really define ourselves within this monster of an industry. We sort of found our way back home just by sticking together and braving the rapids, if you will," he says. And, in an effort to return to those roots, says Scott, the band is taking a more "barebones" approach to producing

the record than they're used to. This includes teaming with Ebersold, whom Scott calls "an old friend."

According to guitarist Chris D'abaldo, Ebersold has brought a lot to the fold guitar-wise: "He's not afraid to crank the guitar levels up," he says. "He allowed Wayne [Swinny, guitar], Josey, and me to be what we are. Rock 'n' roll isn't meant to be pretty—it's a product of the street. He understands that you gotta let a ho be a ho!"

As for the guitar sounds, D'abaldo explains, "Using a lot less guitar tracks allowed us to achieve a truer sound; we didn't stack too many signal frequencies. For gear, we used Mesa/Boogie, Randall, Marshall, and Koch amplifiers with Gibson Les Pauls and a Washburn. We love the Neve EQ's, too." The axemen used a slew of Les Pauls—among them D'abaldo's "Smart Wood" and custom-painted American flag models and Swinny's black-and-chrome triple-humbucker job.

Although the band is itching to get *Survival of the Sickest* out to listeners, they are more amped about taking the music to the stage. Says Scott, "There's a song called 'Rock & Roll Revolution' on this album that I'm really excited about playing live—and it sort of sets the tone for the rest of the album." He's also jonesing to play the title track, which, as it turns out, is also the first single. "It's just a kick-ass, right-out-of-the-door rocker," he says, adding, with a laugh, "We're going to kick the door off the hinges!"

—STEVE BALTIN

GEAR BOX GUITARISTS Chris D'abaldo, Wayne Swinny, Josey Scott (pictured) ALBUM *Survival of the Sickest* (Island) AXES Gibson Les Pauls and SGs AMPS Mesa/Boogie Triple Rectifier, Randall, Marshall, and Koch heads, Mesa/Boogie cabs FX MXR Phase 90 and flanger, Morley wah, Boss tuner

SET LIST

TOP 10 BLUES NICKNAMES OF ALL TIME

While soul, technique, and the ability to coin a phrase are among the traits of a legendary blues performer, a good stage name is the clincher. To many, the golden age of the blues nickname was the first half of the 20th century; most modern bluesmen—with the exception of a few originals—have been relegated to mere recyclers. So for this list of hallowed handles we went way back, judging on prevalence, provenance, and weirdness. Admittedly, some favorites were left off due to musical semantics. Was Don "Captain Beefheart" Van Vliet too rockin'? David "Fathead" Newman too jazzy? Was "Crap Eye" merely a one-off prank pulled by ethnomusicologist Alan Lomax?



10 "Guitar" What instrument do Johnny "Guitar" Watson, Matt "Guitar" Murphy, David "Guitar Shorty" Kearny, Eddie "Guitar Slim" Jones, and Luther "Guitar Junior" Johnson play, again? For some reason guitar virtuosos do better with their chosen instrument as a pseudonym than, say, piano players, drummers, and kazoo blowers.



9 "Lightnin'" Sam Hopkins was a fine practitioner of Texas boogie, but his intimidating name didn't come from how fast his fingers moved. He got it from a talent scout who paired him with pianist Wilson "Thunder" Smith. So, one nickname begets another.



8 "Lead Belly" Prison changes a man. Huddie Ledbetter went in with his given name and came out with one bestowed on him as a reference to his hard personality. And though no one knows for sure if the king of the 12-string could actually take a gunshot to the stomach, he was certainly way ahead of the "Abs of Steel" craze.



7 "Peg Leg Sam" One false move with a train and a handyman's ability to carve his own false leg allowed Arthur Jackson to turn a tragedy into one of the catchiest names in blues. Sam developed his harmonica chops—which included playing two at once—at old-time medicine shows. (See also "Peg Leg" Howell.)



6 "Hound Dog" Theodore Roosevelt Taylor wasn't nothin' but one of these. Whether he got his handle from his hard-partying lifestyle or from his raucous, barking slide playing, it was, as ad agency weasels like to say, "good branding."



5 "Super Chikan" James Louis Johnson gigs are probably besieged by well-wishers mistaking him for either a team mascot or the guy who got kicked out of the Fantastic Four. He actually got this name from his childhood obsession of trying to figure out the language of his parents' chickens. As a guitarist, he gives new meaning to the term "chicken pickin'."



4 "Gatemouth" A high-school teacher once told a young Clarence Brown he had a voice as big as a gate. Rather than let it discourage him, he went on to become one of America's most versatile and cherished roots musicians. His only rival namesake was 1950s gospel singer "Gatemouth" Moore.



3 "Mississippi" Since the Delta is recognized as the birthplace of the blues, identifying with it affords one instant credibility—hence this John Hurt handle. In fact, Muddy Waters (a.k.a. McKinley Morganfield) is actually another name for the Mississippi river. It got out of hand, however, when slide-guitar badass Fred McDowell appended it to his name—even though he is from Tennessee.



2 "T-Bone" How did Aaron Thibaux Walker compensate for people who couldn't pronounce his French middle name? An approximate homophone! And it sounded so cool—not to mention Walker was such a six-string hotshot—that even nerdy white guys started adopting it.



1 "Blind" Back in the 1920s and '30s, not being able to see was a badge of honor. There even seemed to be a correlation between blindness and being a kick-ass steel-stringer. Just listen to Willie Johnson, Willie McTell, Lemon Jefferson, Arthur Blake, and Boy Fuller. Nowadays, the tag is mandatory in blues parodies, as evinced by Cheech and Chong's "Blind Melon" parody and the Rutles' "Blind Lemon" Pye.

HONORABLE MENTIONS

"Slim" (Slim Harpo, Guitar Slim, Lightnin' Slim, Tarheel Slim, Driftin' Slim, Memphis Slim), "Lazy" Lester, "Sleepy" John Estes, Chester "Howlin' Wolf" Burnette, "Screamin'" Jay Hawkins, Walter "Furry" Lewis, Willie Mae "Big Mama" Thornton, David "Honeyboy" Edwards, Ted "Papa Chubby" Horowitz —BOB KEELAGHAN

TAB & TUTORIAL

Cool New Products

DVD

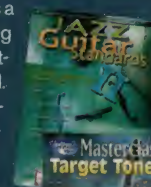
To the delight of archtop jockeys everywhere, Mel Bay (melbay.com) has released **Benedetto: Body and Soul**, a two-disc "portrait of master guitarmaker Robert Benedetto." With a whopping four hours of content—including a biography; interviews with family, friends, and players; and an up-close look at his constructional innovations—this DVD set follows the artisan from his first attempt to his making of Anima e Corpo, an axe containing the signatures of 80 notable jazz guitarists. Highlights comprise a virtual tour of Benedetto's Pennsylvania workshop, plus jam sessions from the early '90s featuring Howard Alden, Jack Wilkins, Jimmy Bruno, and Bucky and John Pizzarelli.



BOOKS

From Mel Bay and Warner Bros., **Jazz Guitar Standards II** is the perfect companion for the jazzier looking to flesh out his repertoire. Like its predecessor, it teaches nearly two dozen standards using a four-tiered approach: lead sheet, chord-melody solo, comping backup, and single-line improvisation.

Also from Warner Bros., **Master Class: Target Tones** expounds a surefire method for nailing the chord tones and outlining the harmony at hand. Learn target-melody theory using scales and arpeggios, rhythmic phrasing, and chromatic jazz and blues lines, and then apply your new know-how over the CD's backing tracks. Remember—target practice makes perfect. And those who delved into Django in last month's **Soloing Strategies** will dig Warner Bros.' **Gypsy Guitar**, a hot collection of classic European gypsy melodies.

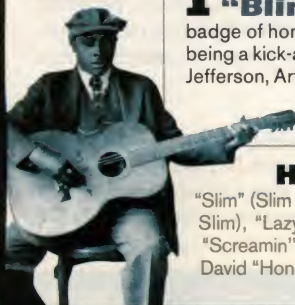


Guitar Licks of the Brit-Rock Heroes: Clapton, Page & Beck, from **Backbeat Books** (backbeatbooks.com), parses the playing styles of the "big three" of lick-making limeys. With more than 100 total signature licks, this is perhaps the most exhaustive six-string study of the Yardbirds alumni available in one binding.

SONG BOOKS

Warner Bros. (800-628-1528)
The Darkness *Permission to Land*
Korn *Take a Look in the Mirror*
Limp Bizkit *Results May Vary*

—CHRIS O'BYRNE



What's in Your **iPod?**

Thursday's **Steve Pedulla**

TOTAL GIGS 30

TOTAL SONGS 4,848

HANDY FOR "The main reason I got an iPod was for touring. The best thing about having one is that if you suddenly have an urge to listen to some band that you normally wouldn't carry in your CD case, chances are you have it on your iPod anyway."

LAST LOADED

1 Yes *Fragile* (Atlantic)
"I finally repurchased this CD after having lost it years ago. I had a sudden urge to hear 'Roundabout' and 'Mood For a Day' again."

2 Iron & Wine *Our Endless and Numbered Days* (Sub Pop)
"A good friend of mine played this for me, and I immediately went out and bought it. This guy [Samuel Beam] has an incredible voice that has you hanging on his every word."

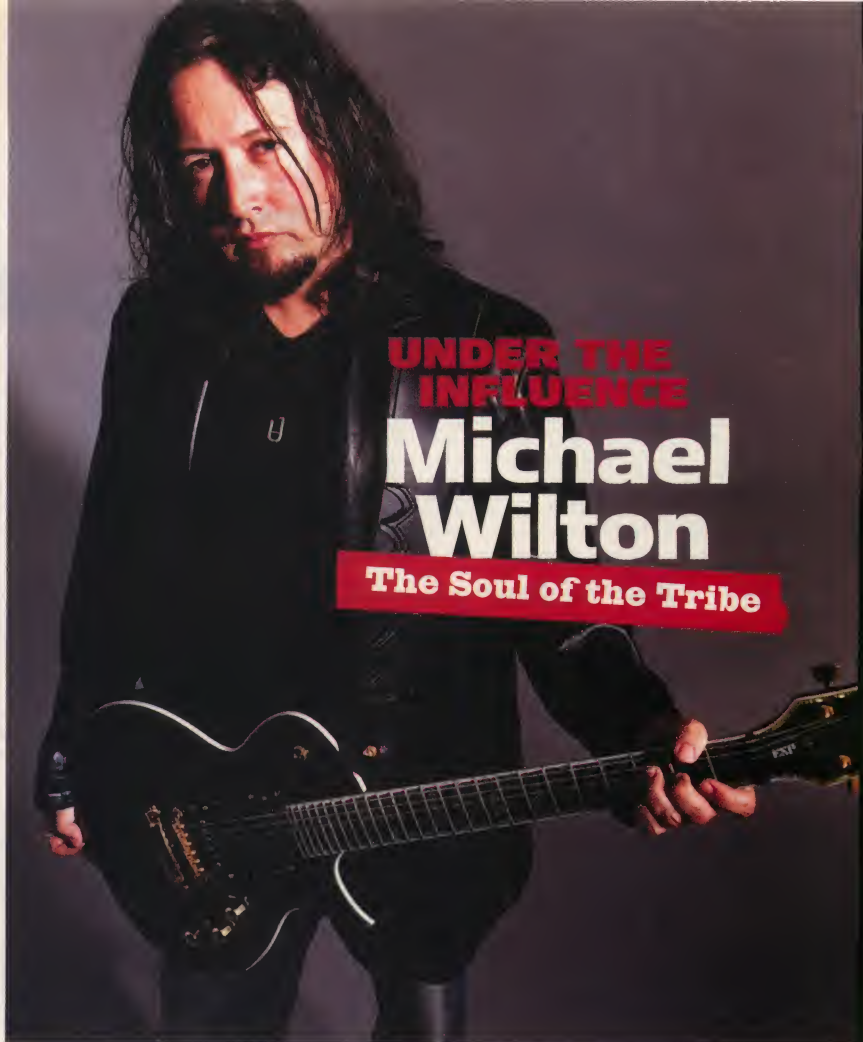
3 Modest Mouse *Good News for People Who Love Bad News* (Epic)
"This is a band that I'd heard countless things about, but I never really gave them a listen till recently. And now I'm hooked."

4 Codeine *The White Birch* (Sub Pop)
"Another disc that I lost and had to rebuy."

The opening song, 'Sea,' is one of my favorite songs ever. And, of course, you can't go wrong with the rest of the record either."

5 The Good Life Lovers *Need Lawyers* (Saddle Creek)
"I remember seeing them play in NYC right when [2002's] *Black Out* came out. And the majority of their set consisted of new songs. Not many bands can captivate an audience while playing a set of all new material. Although their songs are far from being fluffy pop, all it takes is one listen, and they're stuck in your head. *Lovers Need Lawyers* continues that tradition."

—CHRIS O'BYRNE



UNDER THE INFLUENCE

Michael Wilton

The Soul of the Tribe

Throughout their 23-year existence, Queensrÿche have remained faithful to their prog- and art-rock roots, a tradition that continues on the band's 2003 studio release, *Tribe*. On half of the record's 10 tracks, guitarist Michael Wilton reunited with his original partner in "crime," Chris DeGarmo. The result is a wonderful mix of raw power and polished production reminiscent of 1990's *Empire* as well as the group's brilliant but vastly underrated 1994 release, *Promised Land*.

In addition, the band has just released *The Art of Live* (Sanctuary), a concert CD/DVD snapshot of last year's tour with Dream Theater and Fates Warning. But in our interview, Wilton was most excited about his side project, Soulbender (cdbaby.com), whose songs he describes as much heavier and more progressive than those of Queensrÿche's current repertoire. "People who've heard it describe it as Alice in Chains meets Tool," he says, adding, "but with guitar solos."

“Led Zeppelin III made the guitar three-dimensional to me.”

ARTIST Jimmy Page "I'm a Led Zeppelin nut. I just bought *How the West Was Won* and their DVD. Page was a master in the studio—creating textures, not making all the guitars sound the same, putting in different panning perspectives. You listen to their albums today, and the mixes are huge. I hung out with him at a hotel bar about 10 years ago in London with Chris DeGarmo. It was so hard, because you want to ask him, like, a gazillion guitar questions. But you don't."

ALBUM Led Zeppelin *Led Zeppelin III* (Atlantic) "I have this on my MP3 player; I listen to it all the time. For a guitar player who wants to learn chops, phrasing, writing techniques, and just... style, that record is brilliant. The blues roots, eclectic Gaelic playing, different tunings... what it's done, for me, is made the guitar three-dimensional and opened my mind."

SONG "Comfortably Numb" Pink Floyd "I had to learn this tune for the big jam session at the end of each show on the last tour. Its phrasing, its simple chord structure—it's just almighty big as far as tone and feel. It showed me how to play fewer notes, and I learned that there was more to offer in the space than the actual note."

—MICHAEL MUELLER

GEAR BOX

ALBUM *The Art of Live* (Sanctuary) **AXES** ESP Customs, Gibson Les Pauls **AMPS** Various Marshalls



**Doing Things
the Heart Way**

BLUES NEWS

Tinsley Ellis

It's hard to think of Tinsley Ellis as a veteran bluesman; it seems just yesterday—in fact, it was the early '80s—that he came burning out of Atlanta with the Heartfixers, flaunting his passionate, true blues licks. Since then he's earned a well-deserved reputation for delivering a six-string message straight from the heart. A virtuoso picker who nevertheless always plays for the song, he credits the guitar as his salvation—a sentiment best summed up in his original tune "Still in the Game."

You've had a great career. Yeah, it's been a long, hard climb to get to the middle [laughs]. **Still, *The Hard Way* is your first self-produced album.** At this point in my life, I wanted to do things my way, so I left the songs long. Often, producers want to fade out right when things are getting good. Instead, I let them ride out—usually, until some horrible clam ended them [laughs].

"The Last Song," even at almost seven minutes, sounds like it could go on forever. It's reminiscent of Dave Mason's "Look at You, Look at Me." I hadn't thought of that—you're giving me chills.

Are the songs autobiographical? Absolutely. I've had my ass royally kicked around the block, personally and career-wise. The title of the album refers to how I've learned all my lessons in life—the hard way. But it has an underlying positive theme: the guitar provides the release, getting the last word on every song as it goes screaming into the night. —DAVE RUBIN

GEAR BOX **ALBUM** *The Hard Way* (Telarc) **AXES** 1967 Gibson ES-345, vintage Fender Strat, Ernie Ball Power Slinky strings (.011-.048) **AMPS** Fender Super Reverb Blackface, Deluxe Reverb reissue; Marshall 50W JCM 900; Soldano 50W **FX** Dallas-Arbitr Trem Face, HAZ Laboratories Mu-Tron, Dunlop Cry Baby wah, Echo-Plex

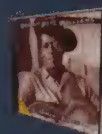
HOT LICKS New Blues Releases



Jon Paris *Blue Planet* (Blues Leaf) The NYC guitar hero and former Johnny Winter sideman busts a move with a window-rattling set of low-down blues and high-powered rock. **Hot Lick:** Tough call, but "Juke Joint Jump" literally levitates with energy.



Byther Smith *Hold That Train* (Delmark) Chicago blues the way they were meant to be played—taunt, tight, and stinging. This 15-song disc from 1981 contains a jukin' array of classics, such as "300 Pounds of Joy," and originals, such as "Mississippi Kid." **Hot Lick:** All of "Walked All Night Long."

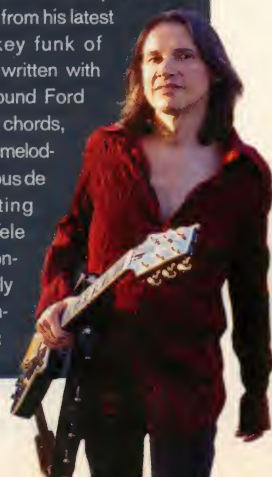


Robert Pete Williams *Poor Bob's Blues* (Arhoolie) The closest we'll ever get to the deepest blues of the early 20th century. On this sensational two-disc set from 1959–60, Williams cuts to the bone with time-shifting modal excursions down the blues highway. Not for the faint of heart. **Hot Lick:** The juke-jumping title track.

LIVE! Robben Ford

B.B. King's >> New York City

Opening for Robben Ford and his quartet, the Campbell Brothers, stars of the Sacred Steel circuit, turned the place out from the get-go, making for a tough act to follow for the veteran fusion bluesman. After Chuck, Derek, and Phil Campbell sang like the angel Gabriel through their respective axes, Ford was compelled to dig deep into his considerable technical resources—and the results were most certainly rewarding. Instrumentals like "Indianola," which Ford flavored with impossibly fast licks and dedicated to B.B. King, and "Cannonball Shuffle," dedicated to Freddie King, were mixed in with well-arranged vocal numbers like "Keep on Runnin'," the title track from his latest album. The minor-key funk of "Nothin' to Nobody," written with Michael McDonald, found Ford artfully blending altered chords, honking bass runs, and melodic double stops in an opus de jazz-blues. Alternating between a Fender Tele and a PRS, Ford demonstrated his supremely tasty approach throughout the set. —DR





JAZZ JOINT

Barney Kessel

Barney Kessel, a jazz legend as well as a versatile studio musician,

1923-2004

died on May 6th, at the age of 80. Kessel was reared in Muskogee, Oklahoma, and as a youngster, he received extensive tutelage from the Federal Music Project of the Works Progress Administration (WPA). Kessel's parents came from Russia, though, where being a musician was ignominious, and so Kessel was faced with some early obstacles. "My father broke my first guitar," he said. "He was concerned that I was spending too much time with it. He wanted me to do my school-work—have a profession and a family."

Undeterred, Kessel got another guitar and kept plucking away, initially imitating calliope and organ-grinder tunes. Before long he got hip to jazz, and eventually joined an all-black band. In that ensemble, the musicians—who had heard Charlie Christian before he teamed with Benny Goodman—told Kessel to "play like a horn," but the young guitarist, armed only with a handful of chords, wasn't sure what to do. But shortly thereafter, in 1940, Kessel saw Christian sit in with Goodman and immediately realized

what it meant to emulate a horn. And fortuitously, when Kessel bombarded Christian with questions, the genius guitarist invited the aspiring plectrist to jam with him. After playing some horn-like lines with Christian, Kessel had an epiphany. He recalled: "I decided that no matter how much I liked Charlie Christian or anybody, they would remain only influences. I began thinking in terms of absorbing these influences, rather than being absorbed by them."

With that in mind, Kessel soon found his own voice, characterized by bluesy bebop lines, a sleek harmonic conception, and an

unerring sense of swing. Beginning in the early 1940s, he worked with the big bands of Chico Marx, Artie Shaw, and Benny Goodman. Then, in the 1950s, he played with Oscar Peterson, Ella Fitzgerald, and Billie Holiday, among other luminaries. Kessel also spent four decades in Hollywood as a freelance guitarist, recording with such talents as Elvis Presley and the Beach Boys, and composing jingle music for products like Der Wiener Schnitzel and Rice Krispies.

Despite having become a jazz giant—winning numerous accolades and polls and even being honored with a namesake model from Gibson—Kessel maintained that music came from within, not directly from the guitar. "The music was already in me," he said, looking back on his early experiences. "I knew what I wanted to find, and I simply used the guitar to express that." —ADAM PERLMUTTER

SWING SETS New Jazz Releases



Joshua Breakstone
A Jamais (Capri) Distinctive trio with two Gallic players: bassist Louis Petrucci and drummer Joel Allouche.



Benny Green & Russell Malone
Bluebird (Telarc) Straight-ahead duo outing highlighted by a soulful take on Stevie Wonder's "You Are the Sunshine of My Life."



Henry Kaiser & Wadada Leo Smith
Sky Garden (Cuneiform) All-star band dedicated to the classic electric period (1969–75) of trumpeter Miles Davis.



John Stein
Interplay (Azica) Loose but tight blowing session with bassist John Lockwood and Yoron Israel. —AP

AT THE IMPROV Barney Kessel Line » HEAR IT ONLINE AT GUITARONEMAG.COM

Moderately Fast (♩ = 120)

Gm7 Gm7 C7 Fmaj7 Fm7 Bb7

Return of the Shred

Terrifying Licks of the '80s

Vito Bratta

When former White Lion fret whiz Vito Bratta was at the top of his game (he's been sidelined by a hand injury since 1997), his inventive leads—a seamless blend of tricky taps and speedy scalar patterns—provided a refreshing alternative for pickers perturbed by neoclassical shred. Bratta's signature soloing approach, largely out the Van Halen school of virtuosity, is epitomized in White Lion's 1987 offering "Wait." The lick below recalls the song's closing moments.

DEGREE OF
DIFFICULTY
8.7

VITOSAYS: "The guitar playing that was happening up until the '90s was like a stock-market bubble: it had to burst. People were playing so fast and furious—out of their minds with scales and stuff—that it got to the point where they weren't so much inspiring musicians as intimidating them. I was in the middle of all of that." To his credit, instead of allowing "fast playing" to be the focus of his solos, Bratta reserved his speediest outbursts for dramatic effect, demonstrating the pacing and melodicism that the slowly fizzling "guitar jock" movement lacked.

THEORY: Over an A-A7-D/A progression, Bratta structures this lick from the first five notes of the major scale (in this case, A-B-C#-D-E)—a pitch group shredders favor when blazing over major chords. In Bratta's hands, these five pitches are arranged into two four-note patterns on string set 2-3. Note the scale degrees: 4-3-2-1 (D-C#-B-A) and 5-3-2-1 (E-C#-B-A). An A5 arpeggio (A-E) climaxes the line.

TIPS: In tackling this lick's opening measure, first try looping (i.e., endlessly repeating) each pattern, noting its picking/pull-off combinations and monitoring your progress with a metronome. For the final barrage, maintain a stretch between frets 12 and 17 with your 1st and 4th fingers, while your 2nd finger hovers over the 3rd string at the 14th fret (A). —DALE TURNER



HEAR IT ONLINE AT GUITARONEMAG.COM

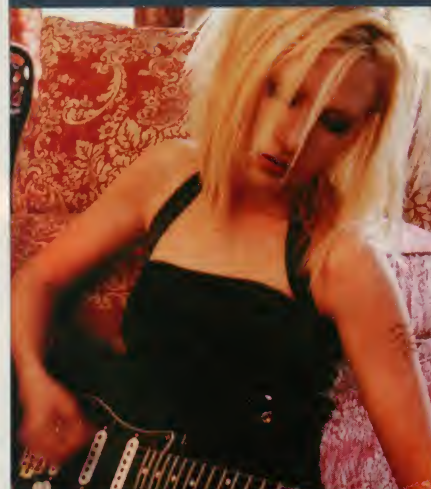
♩ = 144

A 8va A7 D/A

■ = upstroke; V = downstroke

TALES FROM THE WOODSHED

G1 Reader of the Month



Kat Rizzuto

HOMETOWN Omaha, Nebraska

AGE 24

GEAR Fender Acoustic with Martin strings, Fender Stratocaster with Ernie Ball strings, Fender Roc Pro, Line 6 POD, Digitech Turbo Flange and Main Squeeze, Boss Blues Driver

WEB SITE i-80music.com

Kat Rizzuto's life as a guitarist and singer is hardly typical, at least by the standards of the average basement shredder with a day job and dreams of hit singles, tour dates, and studio time. She's one-quarter of the sister pop group Mulberry Lane, which to date has sold more than 500,000 records worldwide and in 1999 scored a hit single called "Harmless." And along with 26-year-old sister Bo (percussion), Kat's also one-half of I-80, a pop-rock duo with a feel for the road—specifically, the transcontinental interstate that cuts through her family's Nebraska homeland.

"I've been playing guitar for about eight years now," Kat says, "and I think I've always had a natural affinity for it. I always thought it was cool to be a girl guitar player."

Kat and Bo are currently crafting tunes for their debut, which they hope to release in August. The I-80 songs, Kat says, will have more of a rock edge—a departure from the dulcet ditties of Mulberry Lane. And, of course, tour dates will follow.

"The best part about being on the road with my sister," Kat explains, "is that when we show up to a gig, the sound guy always asks where the band is. We love to tell him that we are the band." —SEAN MCDEVITT

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electing to splice together over 60 reels of sepia-tinted concert-footage tape and let the music do the talking. Unfortunately, in this age of more is more, the band's bare-bones presentation is optimal only for hard-core fans. The label included band credits on the backside of the DVD's front cover and withheld any notable extras save for a decent Geoff Tate interview.

SCENE STEALER: Guitarists Michael Wilton and Mike Stone let their hair down on an encore of the Who's "Won't Get Fooled Again," featuring Dream Theater.



A Perfect Circle

Lost in the Bermuda Triangle (Virgin)

★★★★★

APC has always been inscrutable. But it's truly difficult to understand the purpose of this bizarre "music" video. Originally designed to be the band's MTV entry for their single "The Outsider," it turned into a ridiculous, pseudo-sexy spoof on bad TV—"The Prisoner" meets "The Dukes of Hazzard." Heck, there's nothing wrong with a little cheese—Tenacious D, for example—but this is simply unfunny, and a bad misstep for a band that ordinarily guards its image closely.

SCENE STEALER: Tons of T & A might give kids a rise, but what little APC music is heard barely offsets the jiggles.

—BOB GULLA



SCREEN TEST

DVDs in Review

Sevendust

Southside Double-Wide Acoustic Live (TVT)

★★★★★

Sevendust's limited unplugged tour to trumpet their 2003 album *Seasons* yielded this live CD/DVD set, a collection that shines a flattering light on the band's stripped-down melodies and above-average musicianship. Filmed at the Georgia Theatre in Athens, *Southside* is enhanced as a visual document by its one-time-only feel; if you missed it, which most of us fans did, at least you can see it here on high-quality video.

SCENE STEALER: Guitarists

Clint Lowery and John Connolly execute skillfully on acoustic, particularly on renditions of songs like the visceral "Beautiful" and "Hurt," both of which sound surprisingly powerful unplugged.

Pixies

Pixies (4AD)

★★★★★

The current resurgence of one of alt-rock's seminal groups—which, in one critic's words, had such "great physical force that it knocked you sideways"—gets the royal treatment it deserves on this great-sounding, sweetly designed



disc. The package includes a 50-minute documentary on the band's origins and historical impact, a modest collection of its videos, a complete London club set from 1988, and a half hour of on-the-road footage.

SCENE STEALER: Chief songwriter Black Francis gives noisy lead guitarist Joey Santiago full dynamic and textural reign on live versions of signature tunes "Bone Machine," "Gigantic," and "I've Been Tired."

Queensrÿche

The Art of Live (Sanctuary)

★★★★★

No-bullshit rockers Queensrÿche apply their straight-up philosophy to this live set,

EXTRAS

Anthrax

Music of Mass Destruction (Sanctuary)

★★★★★

Two-disc set with amazing audio/video value. One band, eight cameras, 90 minutes of live music and mayhem—and that's just the DVD! The aptly titled *Mass Destruction* is an indis-

pensable showcase of a shamefully underappreciated metal band.

The Beatles

The Beatles with Tony Sheridan (Polydor/Chronicles)

★★★★★

Though it doesn't contain any footage from the Beatles' early Star Club

performances in Hamburg, it does compile tons of Astrid Kirchherr's famous photos from the Beatles' days with Tony Sheridan, Pete Best, and Stuart Sutcliffe, along with important recollections from firsthand witnesses.

Triumph

A Night of Triumph Live (TML Ent.)

★★★★★

The Canuck power trio with a big sound and even bigger stage presentation sold tons of tickets and records back in their mid- to late-'80s heyday. This Halifax show from 1987 captures the pompous excitement of the band at its peak.

Slade

Flame (Rhino)


★★★★★

Most famous domestically for the original version of "Cum on Feel the Noize," these boot-stompin' party boyz had an incredible run overseas in the early '70s, with 11 Top 5 hits in four years. Yet this disc goes against type, offering a downbeat look at their arduous journey to the top. —BG



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John Abercrombie Quartet

boardists. And—intellectually, at least—Gambale has succeeded in this study of the guitar's harmonic potential. Indeed, the winding melodies of tunes such as "Bittersweet" and "Nouveau Vignettes" are underpinned by stacks of intervals rarely (if ever) heard from traditionally tuned axes. Viscerally, though, the new experiments don't sound as confident as the standard-tuned fusion workouts on the back half of the disc.

MOMENT OF TRUTH: "Monkey Wrench" (2:50–3:33) Gambale works this Monk-ish bebop tune into a frenzy of cleanly executed arpeggio sweeps and chromatic oscillations.

Death Angel

The Art of Dying (Nuclear Blast)



Metal has gone to more dissonant extremes, and its vocalists have been less intelligible, but no band has done more to spur the old-school metal/hardcore crossover than newly reformed late-'80s Bay Area thrash stalwarts Death Angel. Although Rob Cavestany and Ted Aguilar carry out their blistering solos, syncopations, and synchronized riffing with expert precision, the group benefits more from invective than from invention. The aggression makes for satisfying headbanging during the speed riffing of "Thicker Than Blood" and the subliminally funky polyrhythms of "Devil Incarnate."

MOMENT OF TRUTH: "No" (0:01–1:06) A metallic anthem of defiance gets an extra kick from the staccato punctuation of power-chord pounding as well as from Cavestany's bluesy wah-wah fills. —BOB KEELAGHAN

SOUNDCHECK

Records
in Review

John Abercrombie

Class Trip (ECM)



Abercrombie's second attempt at jazz chamber music with violinist Mark Feldman, bassist Marc Johnson, and drummer Joey Baron is more of a blank slate than his 2002 release with the group, *Cat 'n' Mouse*. This time around, the compositions are guided less by intricate melodic twists and more by the trio's elastic improvisations. This approach, coupled with Baron's minimalist drumming, affords plenty of atmospheric space to explore scales, and yet when compared to its predecessor, *Class Trip* seems musically vague. Note-worthy moments include the sweeping melodic passages and guitar-violin harmonies of "Dansir," and Abercrombie's muscular, distorted tone on the classically minded "Epilogue."

MOMENT OF TRUTH: "Swirls" (0:01–3:10) As on the *Cat 'n' Mouse* sessions, Abercrombie and Feldman baby-step through a sequence of oblique arpeggios before the former stretches out in a cerebral solo.

John and the Sisters

John and the Sisters (Northern Blues)



Slide-guitar sideman Kevin Breit made his name backing Norah Jones and Cassandra Wilson, but his own band plays vintage-style blues-rock, and they take the energy level up a notch on this live-off-the-floor recording. Rather than re-tread the genre's well-worn stylistic path, the Sisters drop plenty of weird-ass twists and turns into the music. Breit's unpredictability and versatility take up a large part of the picture, whether he's coaxing per-

cussive grunts from his axe ("Too Damn Big"), sustaining feedback solos that sound like a theremin ("Gun"), or navigating nimble-fingered jazz lines ("Good Day").

MOMENT OF TRUTH: "Pralene" (2:33–3:16) This tongue-in-cheek rocker really takes off when the tempo shifts suddenly into high gear, cuing Breit's break into an Eastern mode that proves the perfect medium for his fluid slide work and eccentric sense of melody.

Frank Gambale

Raison D'être (Wombat)



It appears that Frank Gambale has developed pianist envy. Half of the Aussie guitar virtuoso's latest disc showcases his "nouveau tuning," which he developed to take advantage of chord voicings normally available only to key-

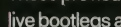


REISSUES

Hound Dog Taylor

Release the Hound

(Alligator)

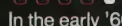


These previously unreleased live bootlegs and studio outtakes have been digitally remastered to a listenable quality, but Taylor's rough-

and-ready slide still yowls with wild intensity.

Grant Green

Goin' West (Blue Note)

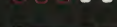


In the early '60s, Green got the notion to do jazz-funk interpretations of country standards. And strangely, it

worked. The guitarist's cool leads and slurred phrasing made these old melodies speak.

Mr. Big

Greatest Hits (Rhino)

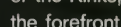


The solos? Paul Gilbert's and Billy Sheehan's blinding attacks are nothing short of phenomenal. The songs? Well, they're mostly generic, radio-friendly rockers. Still, the lesser-known material, especially with Richie Kotzen in the six-string spot, deserves a second listen.

The Pretty Things

Come See Me: The Very Best of the Pretty Things

(Shout Factory)



Not as popular as the Who or the Kinks, TPT stood at the forefront of converting Brit R&B to art-rock. Pete Tolson's leads on later material are bloody brilliant. —BK

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RIFF BOX

THE STRAT FACTOR

Nine Riffs from
the Axe's Foremost
Endorsers

By Bob Gulla

In the February 2004 issue of *Guitar One*, we helped Fender celebrate its 50th year of Stratocaster production with a cover story paying tribute to the instrument's 50 greatest practitioners. Yes sir, it was way back in 1954 that the eminent Leo Fender pulled open the curtain to reveal a smoothly contoured double-cutaway guitar with three single-coil pickups. It blew us all away. (Not that we were there, mind you.) The design received such massive acclaim back then that to this day its silhouette remains virtually unaltered.

Since 1954, the best guitarists in the history of rock 'n' roll have practiced their art on the Strat, from Buddy Holly and Buddy Guy to Eldon Shamblin and Yngwie Malmsteen. Each artist in that list of 50—and, of course, there are hundreds of other legends that didn't make the list—has somehow made the Stratocaster his own (or her own, in Bonnie Raitt's case), shaping its brilliant tone to suit a particular style. In this day of obsessive specialization, it's refreshing to know that the classic Strat serves as the sonic centerpiece for songs as diverse as Holly's "Not Fade Away," Earl Hooker's "Two Bugs and a Roach," Deep Purple's "Smoke on the Water," and Eric Johnson's "Cliffs of Dover."

For this month's Riff Box, we cherry-picked a handful of notable riffs that evidence the Strat's incredible versatility. Each entry here emphasizes the Strat sound in a unique way, as the riffs themselves play to the strengths of the player in control. Moreover, each riff qualifies as a cornerstone in the canon of great Stratocaster riffs, without pigeonholing the

Stevie Ray Vaughan

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Distorto-Meter
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RIFF BOX

to it. Nonetheless, E.C.'s haunting string-bending motif, especially in the first four measures, is gorgeous, and perfectly complements the simplicity of the song's sentiment. The song was written when Clapton's wife was having trouble deciding which dress to wear to a party.

Bachelors/young husbands take note: One imagines that, instead of doing what came naturally (i.e., rushing his wife to make a difficult decision), Clapton bit his tongue and said (or sang) exactly the right thing. The rest is history.

"Another Brick in the Wall (Part II)" Pink Floyd

The most interesting story about this tune concerns the 23 kids who sang its choruses. Producer Bob Ezrin, the same guy, incidentally, who helmed the session for Alice Cooper's "School's Out" an-then, came up with the idea to bring the kids in and have them belt out the anti-school chorus. Some hubbub went down, however, when authorities found out the kids weren't paid—so the studio gave the group some time in exchange for their voices, which were overdubbed 12 times, to make it sound like a much larger cluster of kids. Gilmour's rhythm guitar track took its cue from Ezrin's uncharacteristic disco beat, which the producer conceived after hearing rhythm-guitar genius Nile Rodgers in New York City.

"Mary Had a Little Lamb" Buddy Guy

Written by Buddy Guy for his 1968 album *A Man and the Blues*, Stevie Ray Vaughan popularized the tune 25 years later on his *Texas Flood* disc. Despite the song's nursery-rhyme title, the number has a wicked intro hook, played on the guitar's bass strings, with chords stabs inserted to effect a call-and-response arrangement. Guy's rapid picking and vicious soloing have since become his trademark, and he now stands as one of the last original purveyors of the great Chicago school of electric-blues.

"Changes" Jimi Hendrix

Late 1969, Hendrix was in a dark mood. He had recently been arrested for drug possession in Toronto, and, to make matters worse,

he was pressed by manager Michael Jeffery to disband the new Band of Gypsies, for financial reasons. Jeffery and Hendrix co-owned Electric Lady Studios, a facility in

need of revenue, and Jeffery wanted it to remain solvent. The solution: a "reunion tour" with the Experience. One night, before a Madison Square Garden gig with Band of

"Another Brick in the Wall (Part II)" continued

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"Mary Had a Little Lamb"

Intro
Moderate Blues ♩ = 120

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"Changes"

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Moderate Rock ♩ = 116

Verse

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RIFF BOX


Gypsys, the two argued loudly about the studio. The resulting tension adversely impacted Hendrix's performance that night.



ding musical relationship and putting an end to Band of Gypsys.

"Far Beyond the Sun" Yngwie Malmsteen

In contrast to Clapton's simplicity and Buddy Guy's ferocity, there's Malmsteen's virtuosity, best exemplified on his neoclas-



"I'll Be There for You"

Bon Jovi


Bon Jovi's music was nothing if not predictable. They stumbled on a successful formula and stuck to it no matter what.



"I'll Be There for You," with its escalating verses, sing-along choruses, and big pop-metal hooks, typified the quintet's signature sound. Guitarist Richie Sambora and Jon Bon Jovi were also geniuses in that they knew how to build an intimate bridge between the band and its fans. By voicing such universal slogans as "Keep the Faith," "Lay Your Hands on Me," and "I'll Be There for You"—sentiments that apply to virtually any type of social situation—they guaranteed not only crowd participation but serious success. On "I'll Be There for You," Sambora's sitar intro and tasty fills add nicely to the buildup.

“Texas Flood” Stevie Ray Vaughan

"Since I can't read music and everything, I find out that I do the best when I just listen for where I'm trying to go with it and where



it can go, and not try to rush it, not try to make up things as I'm going necessarily—just let them come out. Then I'm a lot better off. If I start trying to pay attention to where I am on the neck and 'this is the prop-

er way to do this or that,' then I end up thinking that thing through. Instead of playing from my heart, I play from my mind, and that's where I find that I get in trouble. If I just go from my heart and let it come out, then I'm OK." —interview excerpt from *Legacy's* reissue of SRV's *Texas Flood*. ♫

"Far Beyond the Sun"

Moderate Rock $\downarrow = 195$

[illegible]

D5

8va

5

loco

5

5

7 10 12 10-13 10 12 13 16 15 13 16 13 15 16 18 16 19 21

6 6 4 4

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"I'll Be There for You"

Verse
Slow Rock ♩ = 73

Gtr. 1 (clean) D Em G

The musical score for guitar part 1 shows three measures. Measure 10 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. It contains a half note chord D major (D-F#-A) followed by a quarter rest, then a half note chord E minor (E-G-Bb). The dynamic marking *mf* is placed below the first measure. Measure 11 continues with a half note chord E minor (E-G-Bb) followed by a quarter rest, then a half note chord F major (F-A-C). Measure 12 begins with a half note chord G major (G-B-D) followed by a quarter rest, then a half note chord A major (A-C#-E). Below the staff, the TAB section shows the fret numbers for each string. In measure 10, strings 1-6 are fretted at 9, 10, 10, 7, 5, and 7 respectively. In measure 11, strings 1-6 are fretted at 9, 10, 10, 7, 5, and 7. In measure 12, strings 1-6 are fretted at 12, 12, 12, 7, 9, and 7. At the bottom right, there are additional fret numbers: 0, 2, 3, and a sequence of fret numbers 7, 9, 7, 7, 9, 7.

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"Texas Flood"

Tune down 1/2 step:
(low to high) $E^b-A^b-D^b-G^b-B^b-E^b$

Intro
Slow Blues $\text{♩} = 62$

Gr. I (slight dist.)

G7

C9

8va

f

TAB

5 2 5

3 4

5 3

5

7-10

7-10

8 8

10 8

9 8

10 8

15 15

15 15

15 15

15 15

14 14

14 14

14 14

14 14

The image shows a musical score for a piece titled "The Girl on the Train". The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked "loco". The score is divided into two systems. The first system starts with a G7 chord and ends with a D7 chord. The second system continues the melody and includes a final D7 chord. The notation includes various musical symbols such as notes, rests, and chords. The score is presented in a clear, legible format with a white background and black text.

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ONE HOUR WORKOUT



BARRE CHORDS

Closing Time for Open Shapes

By Douglas Baldwin

The road to fretboard supremacy is long and often tiring. Like a cross-country runner (or an aging prog-rock star), you will often hit the Wall. If you've been playing for a short while, chances are you can strum through a few songs. You might even have a few lead lines down. Still, you keep running into them—barre chords! How to play them? Where to play them? The fingers shudder and the brain emits smoke. But be patient—what you need is a special workout designed to help you unlock the secrets of these string-spanning fingerings. Over the next hour, with a little hon-

esty and perseverance, you'll gain the endurance necessary to go the distance.



Studying the Maps

Before we begin our sprint, let's first learn the course. For barre chords, one finger (most commonly the 1st) plays two or more strings at the same fret, leaving the other fingers free to fret individual strings. The symbol for a barre is shown in **Fig. 1A**; the arc that connects the dots between the low and high E strings tells us that the 1st finger will depress all six strings. The most common barre chords are based on open chords, with the

1st finger taking the place of the guitar's nut. You can see the transformation from open chords to barre chords in **Figs. 1B–F**. Notice the use of a second, partial barre in **Fig. 1D**. But don't sweat the fingerings yet; just scan the shapes. Since each shape covers all six strings (or mutes the lowest string, as in **Figs. 1D–F**)—leaving no string open—we can move them about the neck without changing the quality of the chord. Major chords remain major, and minor chords minor, as a single shape, if moved chromatically (one fret at a time) up the neck, can provide 12 different chords.

In any chord, barre or otherwise, the most important note to know is the *root* note—the

ONE HOUR WORKOUT

note that names the chord. In the case of barre chords, it's vital to locate the *lowest* root note. Go back to Figs. 1B–F, which identify the lowest root note of each chord. You might want to bone up on last month's one-hour workout, Fretboard Memorization, to be clear about note names on the 6th (low E) and 5th (A) strings, but I've given you a cheat sheet (Fig. 2) depicting all the fretted notes on those two strings.



Stretching Out

With our maps handy, let's make sure our hands are prepared for the journey. To play the barre shown in Fig. 1A, you could flop your 1st finger across the neck, then pile up the other three like the Marx Brothers at the starting line of the Boston Marathon. In this case, all six strings will ring clearly, but the chord will be about as expressive as Harpo's horn. Instead, you need to clamp your 1st finger across all six strings tightly, so that all sound clearly *before* you involve your other fingers. Figs. 3A–D show a great preparatory exercise for proper barre-chord fingering. (These diagrams are shown in 5th position, where, relative to 1st position, the strings are easier to press and the frets closer together.) Beginning with Fig. 3A, place your 1st finger on the B and high E strings only, and then stretch your 4th finger out to the low E string, up three frets; in 5th position, this means your 4th finger will be at the 8th fret. Here, the 4th finger is your "honesty" finger, as it will force you to keep your hand ideally placed for playing the more complex chords later on. Graduate to Fig. 3B, in which your 1st finger covers three strings. Check the honesty note on the low E (it's ringing, right?), and then try Figs. 3C–D. If trouble arises at this point, make subtle shifts in your 1st finger until you find a "sweet spot" where the barred notes ring properly. Also, focus on the position of your thumb, which should be behind the neck and aligned roughly between your 1st and 4th fingers. When you've got all six strings ringing clearly, move Fig. 3D down the neck, one position at a time, until you arrive at the 1st fret. Good! Your hand is ready to play some genuine chords. The marathon has truly begun.



E-Type Exercises

Let's begin with the barre chord based on the open E major chord, as shown in Fig. 1B. If you refer to the chart in Fig. 2, it should be clear that when played at the 1st fret this shape results in an F chord. At the 2nd fret, this shape produces an F# (or Gb) chord, and so on. Fig. 4 is a hot little workout that will confirm your chord-naming skills and get you moving up and down the neck.

Don't worry about rhythm or speed at first; just play each chord slowly and evenly, picking one string at a time while making certain that each rings true. After a couple of passes, play the example at a comfortable tempo, with one strum per beat, four strums per chord, as written. Fig. 5 introduces the minor form of the E-type barre chord. Grab the first chord, an F#m barred at the 2nd fret, and pay close attention to the note on the 3rd (G) string, as this is the note that makes the chord minor; if it's not ringing, it's not a minor chord. Stop the clock and go back to Fig. 1C (and perhaps do a little remedial work on the exercise in Fig. 3 as well) before playing through all of Fig. 5.



From A-Type to C-Type

Now let's focus on the A-type double-barre chord (Fig. 1D), which adds a joint-jamming 3rd-finger barre to the 1st-finger barre. The 3rd finger should bend backwards a bit at the first joint (nearest the nail), while bending forward at the second. Bring your elbow away from your waist to add some leverage to this shape. Now, a few honesty checks. First, the note fretted by the 3rd finger on the 2nd (B) string absolutely *must* ring, or the chord will not be major. Second, the 3rd finger absolutely *must not* fret the high E string. If it does, you've turned the chord into a "6th" chord, and we don't

Fig. 1A



Fig. 1C

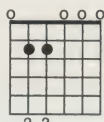


Fig. 1E

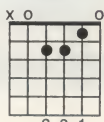
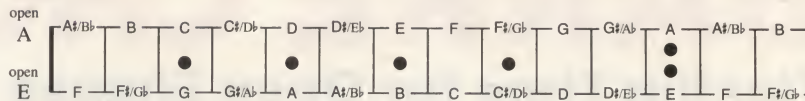


Fig. 2



Figs. 3A–D

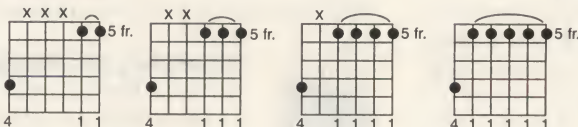


Fig. 4

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Fig. 1B

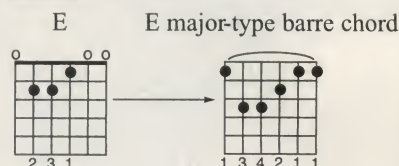


Fig. 1D

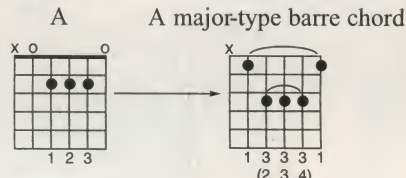
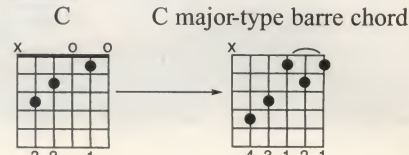
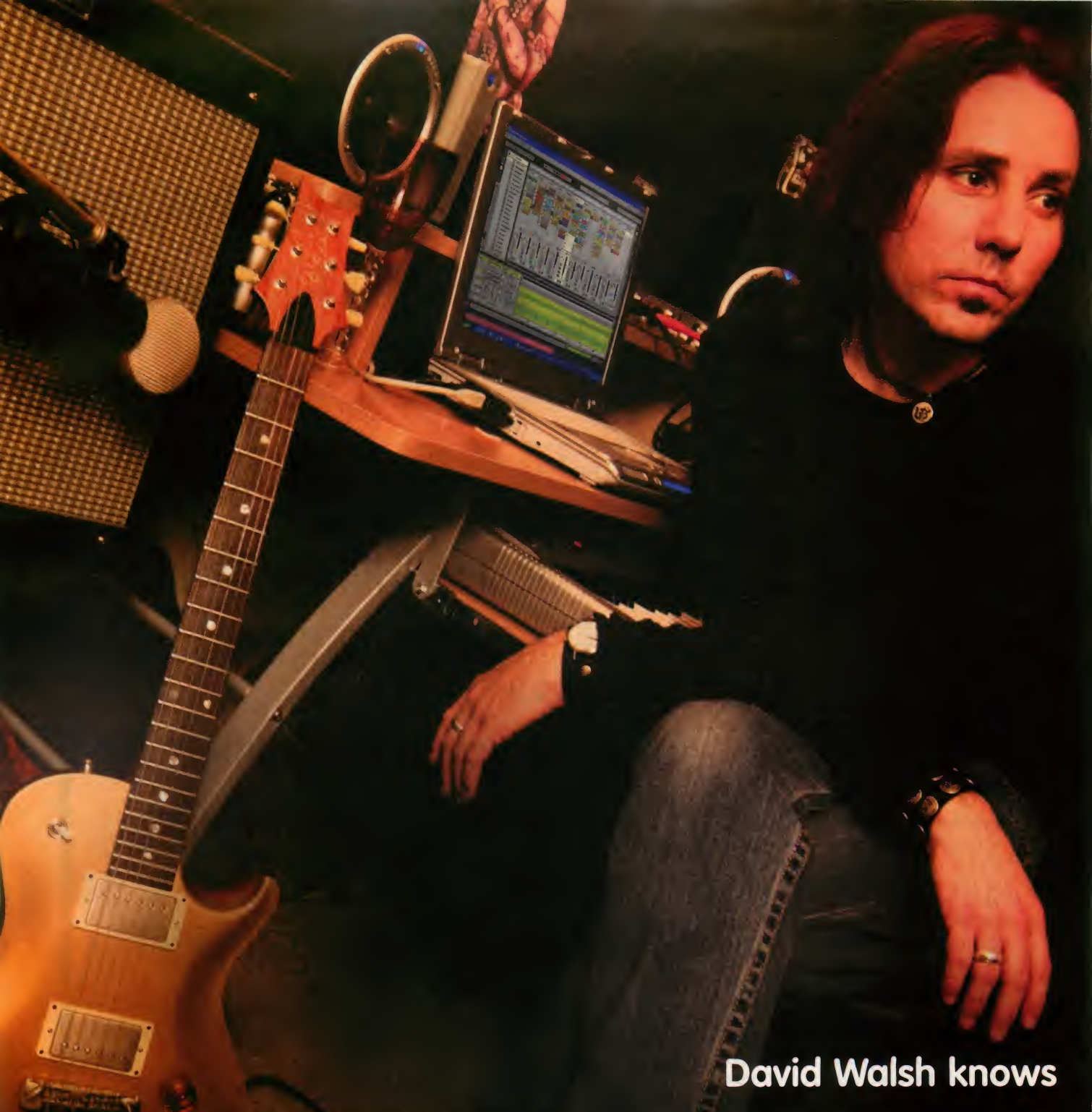


Fig. 1F





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ONE HOUR WORKOUT

want that, now do we? In lower positions, it's even acceptable to deaden the 1st string with the side of the 3rd finger, but ideally it should be fretted with the index finger. Finally, there's the matter of that dead low E string. You'll find that the A-type barre chord sounds OK if you extend your 1st finger over and onto this string, but the chord-naming rulebook identifies this as an "alternate bass note" chord, a mild violation of regulations that will eventually slow you down. Better to mute the string with the tip of the 1st finger, or to avoid picking it altogether. Now that you've mastered the ideal form, tackle **Fig. 6**.

After cracking your knuckles with the dreaded double-barre, the minor form of the A-type shape should be a piece of cake. Plus, it's almost exactly the same as the E-type major barre chord! Refer to **Fig. 7** for the correct shape and position, and, once again, be sure to mute the 6th string.

The C-type barre chord (**Fig. 1F**) poses a new challenge: the 4th finger must now stretch to the 5th string, three frets above the barre. But, of course, you've practiced the exercises in **Fig. 3**, and that stretch is second nature by now. So move this shape around the neck, as in **Fig. 8**, and you'll be ready for the truly musical applications to follow.



Let There Be Music!

To get the full value of barre chords, you must be able to shift from one shape to another without becoming disoriented. After all, this is

how they are used in real songs, where major and minor chords appear side by side, or are tossed to remote regions of the fretboard. **Fig. 9** moves past the "exercise" phase for something more musical: a chord progression that stays in one key while mixing major and minor barre chords. Begin with an E-type F major chord in 1st position, and then choose the closest available position for each subsequent chord (excluding open chords, of course—you've left them in the dust by now). Follow the roots carefully and you should slowly travel up the neck, using a C-type shape for the second F chord and arriving at an A-type F major chord at 8th position in the final measure.



Imagine All the Barre Chords

Fig. 10 is a virtual song beginning with the C-shape barre chord. Think of it as a post-Beatles John Lennon ballad and you'll catch the groove in no time. Just as in **Fig. 9**, you'll always want to choose the closest available chord. Hint: You can play this entire song within positions 1-4. If you can play through this one, the long and winding road ahead will be traversed in record time. **B**

Fig. 5 HEAR IT ONLINE guitaronemag.com

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Fig. 10 HEAR IT ONLINE guitaronemag.com

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RHYTHM METHODS

Muddy Waters

SLOW BLUES How Deep Is Your Soul?



By Dale Turner

MUDDY WATERS ONCE SAID he would play slow-blues all the time if he could get away with it, adding that “slow-blues—the slower the deeper—is where all the soul is.” In slow-blues

numbers like “I Just Wanna Make Love to You” and “Hoochie Coochie Man,” the abundance of Waters’ “soul” more than confirms such statements.

Of course, Muddy wasn’t alone in his affinity for slow-blues. Along with such cats as Bo Diddley and T-Bone Walker, he influenced, among others, Eric Clapton, Jimi Hendrix, the Allman Brothers, Stevie Ray Vaughan, Larry Carlton, and Robben Ford—all of whom have effectively carried slow-blues’ torch. In this installment of

Rhythm Methods, we aim to dig deep into this gut-wrenching style.

Slow-Blues Basics

The first step to sounding “bluesy” is dialing in a suitable tone. Historically, most blues guitarists favor the “tubular” sound of a Fender Strat (Buddy Guy, Clapton, Hendrix, Vaughan), or the warmer sound of a semi-hollowbody electric, like Gibson’s ES-335, ES-345, or ES-355 (B.B. King, Freddie King, John Lee Hooker, Hubert Sumlin, Carlton). A slightly overdriven tube amp—Fender’s Bassman, Super Reverb, Twin Reverb, Vibronicon, and Tone Master; Marshall’s Bluesbreaker combo; or boutique amps by Kendrick, Matchless, and Dumble—can further conjure classic tones. Regardless of your rig, fire up your amp’s gain section and reduce your guitar’s volume till your tone just barely breaks up. This will also provide

headroom for dynamic variations resulting from adjustments in your pick (or finger-style) attack.

Now, take a crack at **Fig. 1**, a move inspired by Bo Diddley’s “I’m a Man” and Waters’ “I Just Wanna Make Love to You.” Notice this figure’s rhythmic content—three chords played over a G root, setting up a G octave on the downbeat. In slow-blues, these types of passages are often used to punctuate the vocalist’s lines. To sink deeper into slow-blues, cop the tasty turnaround lick in **Fig. 2**. (For the basics of a 12-bar blues as well as a look at eight- and 16-bar forms, consult *GI*’s MAY/02 Lesson Lab, “Song Forms and Progressions.”)

What? No “Boogie” Patterns?!

As you’ve likely learned in *GI*’s Guitar Archives, *boogie patterns*—guitar’s adap-

RHYTHM METHODS

tation of the accompaniment associated with boogie-woogie blues pianists—are commonplace in moderate (108-120 bpm) to moderately fast and up-tempo blues (120 bpm and beyond). However, in slow-blues (76 bpm and below), boogie patterns are all but abandoned. The closest equivalent is a guitar's doubling of a bass line, as in **Fig. 3**, a reduced-tempo take on Stevie Ray Vaughan's "Pride and Joy." Meanwhile, other forms of open-position grooving might mingle double stops with trills and other techniques in order to fill in space between open-string drones [**Fig. 4**], as exemplified in Jimi Hendrix's solo acoustic version of "Hear My Train a Comin'."

Moveable One-Chord Vamps (6th, 7th, and 9th Shapes)

As with any style, the key to a versatile slow-blues rhythm-guitar vocabulary lies in mastering an assortment of transposable chord riffs—fully fretted moves primed to be plugged in at the occurrence of a blues' I, IV, and V chords. **Fig. 5A** depicts an example of sliding 6th chords (a staple in slow-blues) reminiscent of the Allman Brothers' take on T-Bone Walker's "Stormy Monday." (For complete transcription, refer to *G1*'s JUL/99 issue.) In this style, G6 and F6 chords are used in tandem over an unchanging bass note (G) to cumulatively imply a dominant 7th chord (G7). **Figs. 5B-C** reproduce this effect on higher string sets, using C6-B6/C and D6-C6/D to imply C7 and D7, respectively. You now have all you need to complete a I-IV-V (G7-C7-D7) blues in G!

Figs. 6A-C present three different moveable A7 chord patterns inspired by modern blues stylists Larry Carlton (check out his new blues CD, *Sapphire Blue*) and Robben Ford (*Talk to Your Daughter*). These moves are also featured similarly in the background of slow-blues tunes on Eric Clapton's exquisite *From the Cradle* (with rhythm guitarist Andy Fairweather Low). In these examples, the inclusion of the fret-hand thumb on the 6th string frees up your other fingers to grab complex shapes. Plus, the omitted 5th string "opens up" each chord, thus reducing muddiness. After learning these A7 riffs (the I chord in an A blues), shift up to 10th position to outline D7 (the IV chord), and 12th position to outline the E7 (the V chord). **Fig. 7** demonstrates this with a tricky chord vamp that approximates bars 9-11 of a G blues. Note how *guide tones* are used on beat 4 of measure 3 to imply C#7 and then D7. (For more on guide tones, see Rhythm Methods JUN/04.) Study these figures, then transpose them to the most common guitar-based blues keys (G, A, E, and C).

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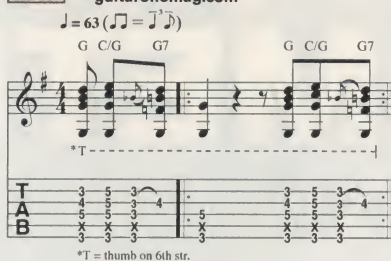


Fig. 2 ● HEAR IT ONLINE
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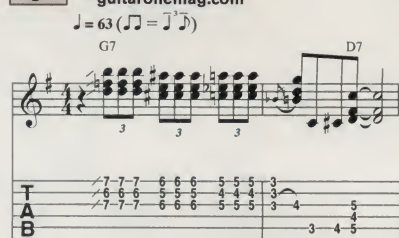


Fig. 3 ● HEAR IT ONLINE
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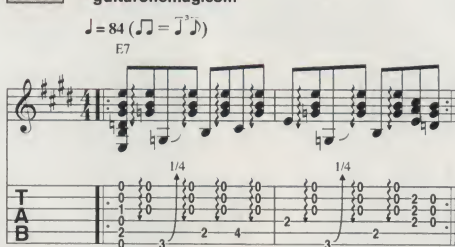
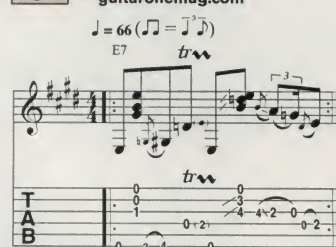


Fig. 4 ● HEAR IT ONLINE
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Figs. 5A-C ● HEAR IT ONLINE
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Figs. 6A-C ● HEAR IT ONLINE
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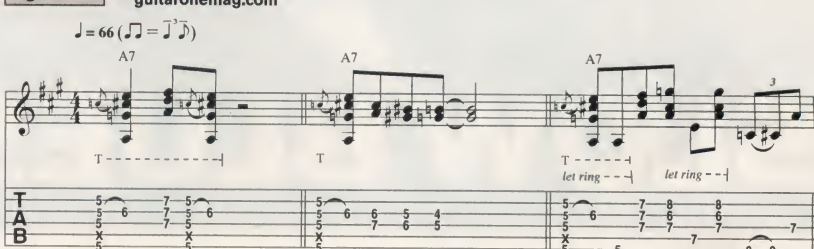


Fig. 7 ● HEAR IT ONLINE
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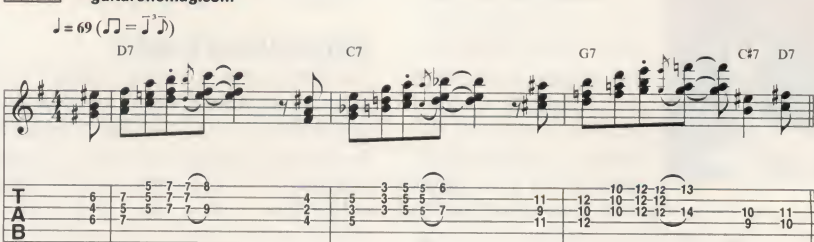
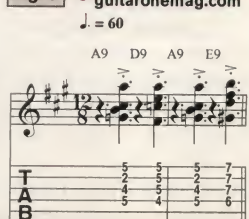


Fig. 8 ● HEAR IT ONLINE
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Fig. 9 ● HEAR IT ONLINE
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REBATE ENDS AUGUST 31st 2004

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RHYTHM METHODS

12/8 Time (a.k.a. "Shuffle Meter")

Though often written in 4/4 time and with a triplet feel, the slowest blues tunes are usually notated in 12/8, or "shuffle meter." In contrast to 4/4, which features four quarter-note pulses per bar, 12/8 features 12 eighth notes per bar, grouped in threes, with each grouping denoting an implied beat. (Count: "one-two-three, four-five-six, sev'-eight-nine, ten-'lev-twelve.") Relate this information to the turnaround progression in Fig. 8. Slicing the pulse up into "threes" keeps the beat easily discernable even at excessively slow tempos. Doing so will also help you play in the pocket on grooves like Fig. 9, which features a common rhythmic "chop" approach—smacking chords on the 2nd and 4th pulses in 12/8 (beats 4 and 10, respectively).

Turnarounds, Endings, and Intros

A turnaround occupies the last two measures of a 12-bar blues and signifies that the form is about to be repeated (for another vocal verse, solo chorus, etc.). Since the vocalist typically "lays out" at this point, this area is ripe for rhythmic invention. Figs. 10A–B illustrate two fancy, chord-based takes on the turnaround of "Call It Stormy Monday," as played by T-Bone Walker in his 1943 original. (Note that T-Bone's chords are jazzier than those of Allman's in Figs. 5A–C.) In another style, Fig. 11A depicts a tasty blues turnaround lick in which the tonic (A) is reiterated on the 1st string (5th fret) while an arpeggiated 6th shape chromatically descends on strings 2 and 4. An E9 chord—the V chord in an A blues—caps the lick in measure 2. This type of lick can also be used as a blues intro. Fig. 11B illustrates a blues ending, or "tag," which differs from a turnaround lick only in that the figure resolves to the I (A7) instead of the V (E7) chord.

Advanced Chord Moves and Simulated Organ Vamps

Figs. 12–13 represent measures 3–5 of a 12-bar blues in A, where 6th and 7th chords as well as double stops are inflected with chromatic movement. This type of accompaniment is a bit more challenging and should be practiced slowly and correctly before taking it up to tempo.

In their takes on slow-blues, players like Stevie Ray Vaughan and Danny Gatton have used guitar techniques to emulate the "whirly" sound of a Hammond B-3 Organ. This instrument, equipped with a rotating speaker, or "Leslie" cabinet, creates rapidly pulsating chords—an effect SRV approximates in "Dirty Pool" with tremolo-picked triads, à la Fig. 14. Fig. 15—designed for the first four bars of an A blues—depicts a similar approach with dominant chords to round out this slow-blues lesson. 3

Fig. 10A • HEAR IT ONLINE
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♩ = 60
G9 C9 C#7 G7 C#9 D9

T
A
B

Fig. 10B • HEAR IT ONLINE
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♩ = 60
G13 C9 C#7 G13 Eb9 D9

T
A
B

Fig. 11A • HEAR IT ONLINE
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♩ = 56
A7 F9 E9

T
A
B

Fig. 11B • HEAR IT ONLINE
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♩ = 56
A7 E7 Bb7 A7

T
A
B

Fig. 12 • HEAR IT ONLINE
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♩ = 66
A7 Eb9 D9

T
A
B

Fig. 13 • HEAR IT ONLINE
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♩ = 66
A7 A7#9 A7

T
A
B

Fig. 14 • HEAR IT ONLINE
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♩ = 52
Dm Gm Am

T
A
B

Fig. 15 • HEAR IT ONLINE
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♩ = 60
A7 D7 A7 D7

T
A
B

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SOLOING STRATEGIES

LYDIAN MODE

A Major Alternative



By Tom Kolb

THE MODES OF THE MAJOR scale are fascinating soloing devices that provide a rich treasure trove of

melodic textures (see Lesson Lab OCT/98, JUN/00). Of the three major modes (Ionian, Mixolydian, and Lydian), Lydian is perhaps the most misunderstood and least represented. And that's a shame, because used wisely, it can really stir emotions, and in the hands of a master, it can positively pierce your heart.

Theory Review

Lydian is the fourth mode of the major scale. Like all of the modes, it is constructed by reassigning the root of the major scale to a different scale degree—in this case, the 4th

scale degree. For example, A Lydian is the fourth mode of E major; therefore, it is constructed by playing the notes of the E major scale (E-F#-G#-A-B-C#-D#), starting from A: A-B-C#-D#-E-F#-G#.

The scale formula for Lydian is 1-2-3-#4-5-6-7, making it the mode closest in structure to the major scale, or Ionian mode. Both modes contain the same major-pentatonic framework (1-2-3-5-6) and share a major 7th scale degree (B), or leading tone. In fact the only thing that sets Lydian apart from Ionian is its raised 4th degree—but this is highly significant. The #4 creates a series of three whole steps from the root, an intervallic formula which establishes a sense of anticipation and mystery.

Figs. 1A-E illustrate five patterns of Lydian. The open circles are the roots; the Xs represent the #4th scale degrees. Most of the patterns should feel familiar under your fingers, as each relates to a parent major scale.

Take, for example, the pattern in Fig. 1C: Back up four scale degrees from the root and use that note as the starting point for the pattern. Sound and feel familiar? It should—it's the major scale from which that Lydian pattern is derived.

At this point you might be thinking, "I don't need to learn my Lydian patterns; I'll just back up a 4th and play the major scale." Wrong! If you always rely on this shortcut, chances are you'll emphasize the root of the parent scale—instead of the root of the Lydian mode—in which case your phrases will sound off-kilter.

Some famous examples of the Lydian mode in action include Joe Satriani's "Flying in a Blue Dream," Steve Vai's "The Riddle," David Gilmour's solo in Pink Floyd's "Time," Lindsey Buckingham's solo fills during the verses of Fleetwood Mac's "Dreams," Police guitarist Andy Summers' pre-song lick in "Don't Stand So Close to Me," and the main riff from Rush's "Freewill."

SOLOING STRATEGIES

Basic Lydian Guidelines

Logic dictates that since Lydian is based on the 4th degree of the major scale, it is aligned with the harmony of the 4th degree, or IV chord. In terms of application, this translates to the following rule: When soloing over the IV chord in a major key, play Lydian from the root of that chord. (For example, in a G major chord progression, play C Lydian over the IV chord [C or Cmaj7]). **Fig. 2** provides an example in a Southern-rock vein.

Lydian is also a vital ally when soloing over the \flat VI chord often encountered in minor keys. Check out how it envelopes the F chord in the A minor progression in **Fig. 3**. (This F Lydian phrase is adapted from the pattern in Fig. 1D.)

Lydian Progressions

Modal progressions are a common fixture in both jazz and rock—and Lydian is no exception. In order to identify Lydian progressions, you must first understand the mode's basic harmonic structure. In triad form, the harmony is as such: I-II-iii- \sharp iv $^\circ$ -V-vi-vii (key of C: C-D-Em-F $^\sharp$ -G-Am-Bm); and in 7th-chord form, as such: Imaj7-II7-iiim7- \sharp ivm7 \flat 5-Vmaj7-vi-vii (key of C: Cmaj7-D7-Em7-F $^\sharp$ m7 \flat 5-Gmaj7-Am7-Bm7).

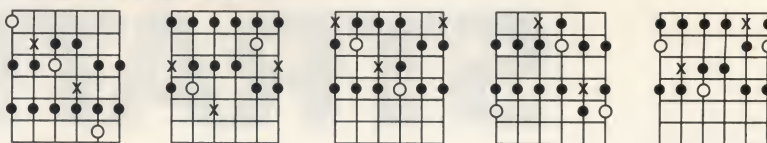
Lydian progressions revolve around either a major triad or a major 7th-type chord. Here are some common Lydian progressions in the key of C: C-D/C; C-D7; Cmaj7-Bm7-Am7-Bm7; Cmaj7-Bm7-Em7. **Fig. 4** features a classic I-II Lydian progression in E (E-F $^\sharp$) solidified by a bass-note drone on the tonic (E). The E Lydian (E-F $^\sharp$ -G $^\sharp$ -A $^\sharp$ -B-C $^\sharp$ -D $^\sharp$) solo lines are derived from the patterns in Figs. 1C-D. The latter half of the example discloses two valuable Lydian strategies: 1) employing the Imaj7 arpeggio of the parent scale (in this case, Bmaj7 from the B major scale); and 2) substituting the minor pentatonic scale, a half step down from the root of the I chord (in this case, D $^\sharp$ minor pentatonic [D $^\sharp$ -F $^\sharp$ -G $^\sharp$ -A $^\sharp$ -C $^\sharp$]). Beware of relying too much on the latter, pentatonic concept, as it omits the root and 5th of the Lydian mode.

Superimposing Lydian

It's common practice (among adventurous soloists) to employ Lydian where, technically, it doesn't belong—most often over the I chord in major keys. Be aware that the Lydian mode outlines the basic structure of a major 7th chord (root, 3rd, 5th, and 7th) and highlights the 9th, \sharp 11th, and 13th extensions. The \sharp 11 is a diatonic extension of the IV chord, but it is an *altered* extension of the I chord. Therefore, resolving to Lydian over the I chord is unexpected and also somewhat "outside"-sounding.

Fig. 5 provides an example of Lydian superimposition in a ii-V-I (Dm9-G13-C6/9) pro-

Figs. 1A-E [HEAR IT ONLINE](http://guitaronemag.com)
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O = root
X = 4 $^\circ$

Fig. 2 [HEAR IT ONLINE](http://guitaronemag.com)
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$\text{♩} = 60$

G Cadd9

G major pentatonic C Lydian

T
A
B

Fret-hand fingering: 1 3 4 1 2 2 2 4 1 4 1 2 4 2 2 3 1 2 1 1 1

Fig. 3 [HEAR IT ONLINE](http://guitaronemag.com)
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$\text{♩} = 120$

Am Am/G F

A minor pentatonic F Lydian

grad bend let ring P.M. P.M.

T
A
B

Fig. 4 [HEAR IT ONLINE](http://guitaronemag.com)
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$\text{♩} = 144$

E F $^\sharp$ /E E F $^\sharp$ /E

E Lydian Bmaj7 arpeggio

P.M. 7-11

T
A
B

E F $^\sharp$ /E

E Lydian D $^\sharp$ minor pentatonic

11-14 14-11 13-13 11-13 11-13 11-13



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SOLOING STRATEGIES

gression in the key of C. The ii-V measure is key center-oriented, riding the diatonic modes of C major (D Dorian [D-E-F-G-A-B-C] and G Mixolydian [G-A-B-C-D-E-F]). But instead of resolving to an "expected" (major-scale) line from C Ionian, the phrase superimposes C Lydian (C-D-E-F#-G-A-B), making for a sparkling outcome. (The C-Lydian phrase is drawn from the pattern in Fig. 1C.)

The Solo

This month's solo [Fig. 6] is an atmospheric rock ballad with an underlying half-time feel (from the rhythm section). Fourteen bars in length, it's divided into three sections, the first of which revolves around a I-II (A-B) A-Lydian progression. Spanning measures 1-8, it employs three different colorings of the I chord—A, Amaj7, and Amaj9—as well as a pair of II chords (B and B7). A bass-note drone on the tonic (A) enhances the modal feel of this eight-bar section. At measure 9, the progression modulates to a I-IV (Emaj9-E/A) cadence in the key of E (E/A implies Amaj9[no 3rd]). Measure 13 houses a modulation back to A Lydian (II-I; B/A-A) to close out the solo.

The solo opens in bars 1-2 with a pair of rhythmic and melodic motifs (see Soloing Strategies APR/04, MAY/04) crafted from the A Lydian mode (A-B-C#-D#-E-F#-G#). In addition to their matching melodic and rhythmic contours, both phrases feature identical bend/release/pull-off maneuvers. This dual-motif introduction initiates a call-and-response scheme (Soloing Strategies JUN/04) that comes to its fruition across measures 3-4 (all four measures stay within the confines of Figs. 1A-B). Watch your fingering on the legato passages; pinky employment will come to the rescue on most of the lines.

Measure 5 hosts a palm-muted lick that sets off a succession of steadily ascending phrases in A Lydian. Propelled by ever-increasing 16th-note triplets, the highly anticipatory passage relies heavily on Fig. 1A, and culminates by traversing the higher regions of Figs. 1B-D.

Measure 9 heralds the modulation to the key of E. The I-IV progression (Emaj9-E/A, or Amaj9[no 3rd]) calls for the E major scale (E-F#-G#-A-B-C#-D#), but the omission of the 4th degree (A) leaves the lines ambiguous—could be E major, could be E Lydian. The solo finally commits to a tonality in earnest by superimposing E Lydian (E-F#-G#-A#-B-C#-D#) midway through measure 11. Slightly outside, yes, but definitely an attention-grabber. Don't be daunted by the burning passage in measure 12; it relies entirely on a finger-friendly D# minor pentatonic (D#-F#-G#-A#-C#) pattern. At measure 13, the sustained D# marks a return to A Lydian and the end of the solo. **B**

Fig. 5 **HEAR IT ONLINE**
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♩ = 112 (♩ = 7[♯]♩)

Dm9 G13 C#

D Dorian G Mixolydian C Lydian

Fig. 6 **HEAR IT ONLINE**
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♩ = 88

A B/A Amaj7 B7/A Amaj9 B7/A

A Lydian

Amaj7 B7/A A B/A Amaj9 B7/A

A Lydian P.M.

Amaj9 B7/A Amaj7 B7/A

A Lydian

Emaj9 E/A Emaj9 E/A Emaj9 A/E

E major pentatonic (add major 7th) P.M. P.M. P.M. P.M. E Lydian

Emaj9 A/E B/A A B/A A

D# minor pentatonic E Lydian A Lydian

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GEAR BOX

Jackson JS30RR Rhoads Warrior

By Douglas Baldwin

Although known primarily as an upscale brand, Jackson Guitars (now subsidiary of Fender Musical Instruments) has painstakingly crafted the JS30 series in an effort to deliver what the industry calls "value-priced" instruments. Originally offered with the relatively conservative "Dinky" body, the JS series now includes more aggressive designs based on the King V, the Warrior, the Kelly, and the Rhoads (reviewed). These models also come with a fixed bridge as well as a string-through-body tailpiece, a feature once only available on Jackson's custom instruments.

RADICAL AGGRESSION, CONSERVATIVE COST

Entry-level players stoked on the shred-metal clamor of Randy Rhoads or Zakk Wylde (or on the bone-warming attraction of Jackson poster girl Jenna Jameson) will certainly dig the radically aggressive look of the JS30RR. The finish on our review model was excellent, including the matching headstock and black-covered pickups, both branded with Jackson's toothpaste-script logo. Strapped on, the JS30RR is mildly neck-heavy, but the long V bout invites the picking arm to rest and promote equilibrium. The neck has the shallow oval contour that is the mark of a shred-savvy guitar, and although some faint sanding marks could be seen, the feel of the semi-matte finish was enticingly smooth. Hefty and well-crowned frets, along with a highly buffed rosewood board, gave the JS30RR a slick yet secure

playing surface. Overall, this looks and feels like a fine bang-for-the-buck axe.

BUILT TO LAST, MADE TO BLAST

The JS30RR boasts hefty strap pins, solid setscrew-mounted chrome knobs, and a thick chrome output jack plate—important details in regard to long-term survival. Also, the firmly mounted pickups won't angle up against the strings or rock beneath your hands, as they can do even on high-priced guitars. The JS30RR did, however, require some setup tweaks to correct a few minor flaws: a

back-bowed neck, a too-low bridge, and a loose pot shaft on one of the tone knobs. But to the credit of its truss rod and hardware, the JS30RR adjusted to spec quite nicely.

Plugged in, the JS30RR sounds as aggressive as it looks. The CVR2 humbucking pickups provide some hefty output, with a bit of high-end bite, a high-mid hump for belliscose tones, and an overall nicely compressed feel. The volume pot was smooth and kept the pickups clear through most of its rotation, and the tone control also offered an excellent range of tincture. With moderate gain, the JS30RR was in its element, inviting double-octave fretboard excursions like the one below. Ultra-high gain settings are no problem for the JS30RR, either. The tightly mounted, plastic-covered pickups are extremely squeal resistant, and their high output will turn signal chains of hard rock into steaming pools of molten magma. Methinks Sir Rhoads is smiling from above.

CONTACT Jackson Guitars, 480-596-9690, jacksonguitars.com

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Moderately Slow
E5

GEAR BOX **FEATURES** BODY Indian Cedro **NECK** Bolt-on rock maple neck, rosewood fingerboard, 24 wide oval frets, 25-1/2" scale length, 1-11/16" nut **CONTROLS** Volume, tone, 3-position pickup selector switch **PICKUPS** Jackson-branded CVR2 humbucking **TUNERS** Jackson-branded closed-back **FINISHES** Black, Dark Metallic Blue, Dark Metallic Red **PRICE** \$427.99

Malden Karma

It's Gonna Get You!

By Douglas Baldwin

Malden may be a new name among guitar brands, but their initial offerings are certainly causing a stir. They've designed some classy-looking axes—playing close attention to playability and tone—and by capitalizing on overseas labor, they've brought the goods home at very comfy prices. Their latest design, the Malden Karma, is a perfect case in point.

NO MERE KARMA CHAMELEON

Rather than hide behind a cookie-cutter design, the Karma boasts a '50s-cool approach to the classic single-cutaway body design. It pairs a somewhat ovoid elongation of the traditional outline with a slightly thinner body depth and a comfy "belly route" around back—all of which adds up to a set of curves that no photo can do adequate justice to (sorry, art department). A classic headstock design and minimal inlay—an understated yet perfectly executed Maltese cross on the headstock, repeated on the fretboard—guarantee that this axe will elicit double-takes from even the most jaded guitar-watchers. The Vintage Burst finish (reviewed) handsomely complemented the satiny three-dimensional flames of the arched maple top, and the creamy binding matched the pickup mounting rings perfectly.

REBORN TO BE WILD (OR MILD)

The immediate challenge to any single-cut, humbucker-equipped guitar is how well it stands up to its classic ancestors. While some dodge this bullet altogether with exotic pickup wiring or longer scale lengths, the

Karma meets this challenge head-on. The neck is on the modern side of a "60s-C" contour, and with a set of perfectly finished medium frets, it feels both fast and friendly. Our model's hardware matched that of any two-grand axe, and the pickup selector switch was rattle-free. The setup was delightful straight out of the box; the guitar just begged to be plugged in and played.

With a bright and clean amp, riffs like the one below demonstrate that the Karma can easily handle most of classic single-cut humbucker chores. There are loads of detail in the highs, and a nice kerang to the mids, especially in the dual-pickup setting. The neck pickup can chime with the best of them, and the tone controls (which take about a half-turn to kick in) dish out all manner of dusky shadings without sounding muffled or damp. Add some gain to the signal, and the Karma's cut-

ting edge comes forward with a biting high end and a bit of a high-midrange punch. With just a shade less girth than the very best single-cut axes, the Karma sounds as if it would nestle in beautifully with a multi-instrument combo or handle lead chores with aplomb. Simply put, there's a whole lot of music waiting to be played on this guitar. The Malden Karma is a must-try (and a recommended buy) if you're in the market for a great instrument in the \$500-\$1,000 range.

CONTACT Malden Guitars,
310-553-2214,
maldenguitars.com

“There's a whole lot of music waiting to be played on this guitar.”

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Moderately

Gmaj7 Cmaj7 Am7 C/D

T 3 3 3 3 3 3 10 10 7 8 9 10 7 7 7 5 7

A 4 4 4 4 4 4 10 10 7 8 9 10 7 7 7 5 7

B 3 3 3 3 3 3 10 10 7 8 9 10 7 7 7 5 7



GEAR BOX FEATURES **BODY** Mahogany body with flamed-maple top **NECK** Set mahogany neck with rosewood fretboard, 24-3/4" scale, 22 medium frets, 1-11/16" nut **CONTROLS** Two volume, two tone, 3-position pickup selector switch **PICKUPS** Unbranded vintage-style Alnico **TUNERS** Closed-back, unbranded **FINISHES** Natural, Walnut, Vintage Burst **PRICE** \$749 (\$769 in Vintage Burst finish)

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Lace California Twister

Storm on the Beach

By Rusty Cutchin

Lace Music Products has an extensive line of guitars to go with its large selection of custom pickup designs. The California Twister model features one of the company's design innovations: a neck that literally twists, reaching an offset of 10.8 degrees at the nut. Lace's Dual Split Compound Radius fingerboard tops off the neck. This subtle but noticeable variation of the twisted neck is designed to make playing more comfortable.

TURNED AROUND

At first skeptical, I soon found that this unique neck resulted in a less fatiguing playing experience, and that switching to a conventional axe after about an hour of "doing the twist" required a somewhat irritating readjustment. (The neck [\$495] can be retrofitted to any Strat-style body, though you'll need a luthier to file and crown your frets after bolting the new neck on.) The Twister's headstock tilts back for better string tension, and our review unit featured three Sperzel locking tuners per side. The guitar also boasts slick billet-aluminum neck plates and truss rod/nameplate covers.

This review unit had another option installed: a trio of Lace's AlumiTone pickups. The cool two-tone (aluminum and slate gray) Deco look of these slim bars, paired with the black gloss finish, no-inlay maple fingerboard, and spiraling neck, made me want to ride some retro waves. The AlumiTones are high-output single-coil pickups with enhanced bass response and extra sustain. They're also one of Lace's TranSensor designs, which means they can't be used in tandem with other pickup designs or brands, and that they have to be wired in sets or solo only.

"I'm now a convert to the twisted-neck school of guitar design."

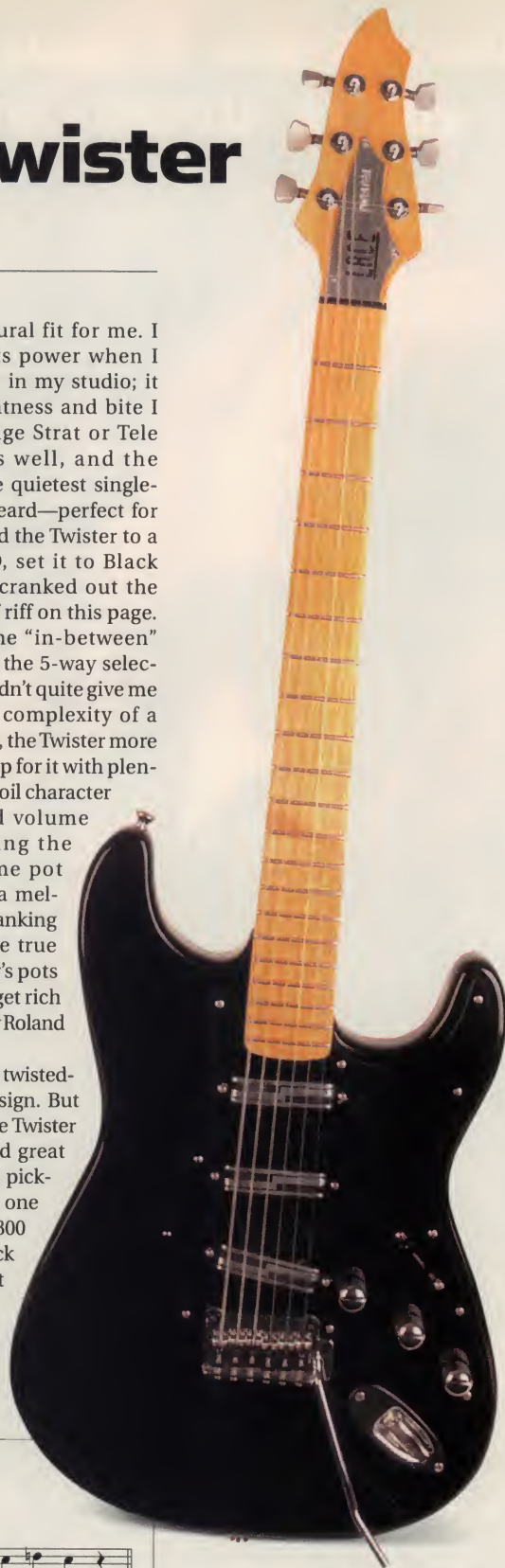
PLUGGED IN

The Twister was a natural fit for me. I was knocked out by its power when I plugged it into an amp in my studio; it had not only the brightness and bite I expected from a vintage Strat or Tele but strong output as well, and the AlumiTones may be the quietest single-coil pickups I've ever heard—perfect for studio work. I connected the Twister to a Line 6 POD, set it to Black Panel, and cranked out the pseudo-surf riff on this page. Although the "in-between" positions of the 5-way selector switch didn't quite give me the phased complexity of a vintage Strat, the Twister more than made up for it with plenty of single-coil character

in various pickup and volume combinations. Turning the bridge pickup's volume pot down a bit resulted in a mellow Strat tone, while cranking it gave the pickup some true Tele bite. With the guitar's pots all maxed, it was easy to get rich overdriven tones out of my Roland JC-120.

I'm now a convert to the twisted-neck school of guitar design. But what really sold me on the Twister was the quiet power and great tone of Lace's AlumiTone pickups. That an axe like this one will set you back about \$1,300 is nothing to get your neck in a twist over—the result is worth it.

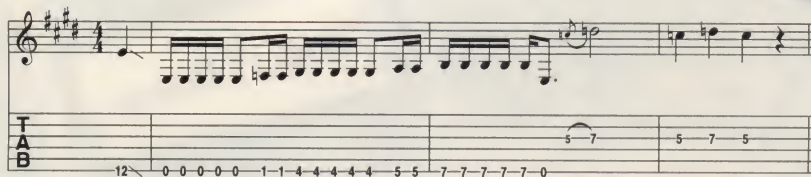
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FEATURES BODY 2-piece hardwood **NECK** Maple 25-1/2" scale, 10.8° twist, maple fingerboard, medium jumbo frets **HARDWARE** Sperzel tuners, billet-aluminum neck plates, truss rod/nameplate covers **ELECTRONICS** Optional Lace Holy Grail, Hot Rod, or AlumiTone pickups and controls **FINISH** Cream, Black, Vintage Burst **PRICE** \$1,299

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Gitane D-500

Le Swing Hot

By Michael Ross

The Gypsy swing of Django Reinhardt and the Hot Club of France is distinctly different than American swing. The difference revolves mostly around musical elements: a tendency to sit on top of the beat rather than behind it, and an emphasis on stringed instruments like guitar and violin instead of on horns, drums, and pianos. But another part of the difference lies in the sound of the specific guitars that Django and his cohorts played. Designed by Maccaferri and marketed by Selmer, the sharp, snappy attack of these acoustic instruments contrasted the warm midrange chunk of the standard archtops favored by players in the U.S. Assuming you can find one, purchasing an original Selmer/Maccaferri will require a second mortgage on your house. Fortunately, Saga has reintroduced a version of this classic-style jazz guitar: the Gitane D-500.

“If God is truly in the details, He maintains a strong presence in this guitar.”

VOILÀ!

All measurements and characteristic features of the Gitane D-500 were faithfully recreated from the original Selmer instruments. If God is truly in the details, He maintains a strong presence in this guitar. Having seen some originals and played some much more expensive reproductions, I must say that this Saga instrument gets it right. From the distinctive trapeze tailpiece to the “moustache” bridge, and from the big-mouthed, D-shaped soundhole to the slotted headstock, the D-500 accurately recalls the unique instruments favored by the Gypsy jazzers. A flawless gloss finish enhances the top’s lovely piece of solid spruce, the rosewood of the back and sides, and the mahogany neck. Though this partic-

ular model was more often seen in the hands of rhythm guitarists than in Django’s, the typical cutaway allows soloists access to the extended fingerboard’s 24th fret, permitting those mandolin-strummed glissandos—up to a second octave of E—for which the maestro was famous.

C’EST SI BON

I played rhythm for a time with the Hot Club of San Francisco, and the Gitane’s thin, comfortable, neck would have made some of those four-set bar gigs of constant strumming quite a bit easier. Sonically, the guitar delivers the drive and cut that allowed the original Hot Club to be heard in noisy Parisian cafes. Visit guitaronemag.com to hear the lick below, and note the rhythmic style of the chording. The instrument’s easy action and well-finished frets made this lick’s slides and pull-offs a piece of gâteau.

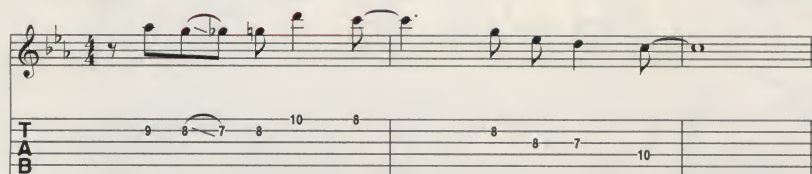
AUTHENTIQUE

Gypsy swing has a charm all its own—a combination of testosterone-driven groove, Gallic romanticism, and spectacular chops—and it appeals to a remarkably wide audience. You can capture the style on any guitar, but to fully reproduce the sound, you must play a Maccaferri-type instrument. Thanks to Saga’s Gitane D-500 you can do so without breaking the bank or sacrificing playability.

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Peavey Backstage

Heating Up the Warm-up

By Michael Ross

Peavey has made its name manufacturing quality American-made products at Wal-Mart prices. Over two decades ago, Peavey introduced a 30W transistor amp called the "Backstage," and it developed a reputation for ruggedness and tone in an era when solid-state amps were known for neither. Initially intended to be used as a "warm-up" amp in the dressing rooms of large venues, it quickly became obvious that it was suitable for recording as well as for small gigs. The new Peavey Backstage amp is their new American-designed, offshore-manufactured, lower-wattage—and lower-priced—version of that legendary original.

BEHIND THE SCENES

The secret to this little devil's sound lies in Peavey's TransTube technology, which not only emulates the ability of 12AX7 tubes to create even, harmonic distortion but also mimics the "push back" response of real tube circuitry. This type of response is essential when emulating the tube dynamics, distortion, and "feel" of playing an amp equipped with what the Brits call "valves."

The controls are fittingly simple. The Overdrive knob adjusts the gain only when the Clean/Overdrive button is in overdrive mode, and the Volume knob sets the overall volume in both modes. The High tone control provides a nice sweep through the upper ranges; the Low knob's effect, however, seems audible only at the extreme counterclockwise cut setting—probably due more to the limitations of low-end information coming out of a small speaker than to any deficiency in the control. Still, the

“When you crank the overdrive, the Backstage comes alive with patented Peavey crunch.”



High EQ alone delivers plenty of tonal variation.

TALENTED UNDERSTUDY

The Peavey's hearty 10 watts of headroom will allow you to practice your clean pickin' loud enough to cut through the backstage hubub without disturbing the opening act. The clean channel tends to sound and feel best when turned up past "7," but an even better clean tone is achieved by depressing the Overdrive button, then turning down the gain while backing off the guitar's volume, as I did with the riff below. When you crank the overdrive a bit, the Backstage comes alive, producing

that patented Peavey crunch; at greater gain levels, you might just forget that this is a mere 6-1/2" speaker. The amp responded equally well to a Strat, a P-90s-equipped Fender, a PRS Santana SE, and an Ibanez Artcore hollowbody. I meant to try coming out of the Headphone output into the power amp input of a larger amp (not Peavey approved, but OK if you're careful), to check out the sound through a larger speaker, but I accidentally came out of the Tape/CD input. It worked fine: the Backstage sounded great when pumped through the additional power and out a 12" speaker.

The original 30W Backstage was suitable for both small gigs and pre-gig practice. This smaller version might cut it at a duet coffeehouse gig, but not at much more. On the other hand, hauling around the original, in addition to your regular gigging amp, was a major commitment, whereas this featherweight powerhouse isn't much heavier than a lady's handbag (and lighter than some). Try it out for the backstage warm-up at the amphitheater or for post-gig headphone practice in the silence of your bedroom.

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A13

CONTACT Peavey, 601-483-5365, peavey.com



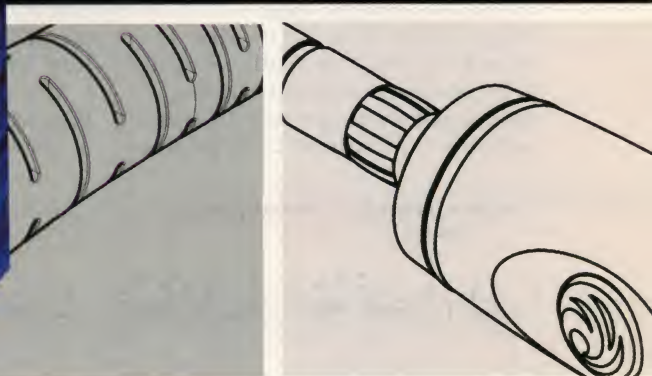
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Roland GR-20 Guitar Synth

Science Made Simple

By Michael Ross

In the past, guitar synths have been perceived by some as overly complex hogs of stage space. The good news is that the new Roland GR-20 is barely bigger than some of the larger effect pedals, and almost as easy to operate.

MINIMAL MANUAL

First, you'll need a guitar that offers a divided pickup. If you don't have an axe with one pre-installed, you can install either a Roland GK-3 (or GK-2A) pickup or a Graph Tech Ghost System, which I have on my Burns electric. Then plug into the GR-20, and you're almost ready to go. With such pickup systems, you must first set individual string sensitivity, to ensure accurate tracking; on the GR-20, simply push the Sensitivity button—the unit's LED denotes the string being played and the sensitivity reading—and adjust accordingly using the Number/Value knob. This accomplished, you can start accessing the synth's plethora of sounds without even cracking the manual. Use the Bank knob to select from several categories: Bass/Guitar, Strings/Orchestral, Organ/Keyboard, Brass, Synth/Lead, or Rhythm and Percussion loops. Individual sounds may be selected using the Value dial.

ONE-MAN BAND

I decided to check out this device by creating a piece of music solely from sounds in the GR-20 (save for some straight guitar). First, I set the synth to a drum-kit patch. With a little tweaking of the sensitivity, to prevent false triggering, I recorded a simple bass drum and snare part into Ableton Live's looping



“With the GR-20, guitar synthesis has entered a new era of simplicity and sonics.”

software. Changing to a conga patch, I added a complementary beat, which I sexed up a bit with an Ableton delay plug-

in. The Bass/Guitar bank offered up a terrific upright bass sound for a samba-style groove. Employing a guitar synth allowed me to mimic a piano, and I was able to finger chords that, given my rudimentary keyboard technique, would have proved quite difficult on the ivories. For the

melody, I chose the Muted Trumpet patch from the Brass bank.

At that point, the piece already sounded like a full band playing a smooth-jazz riff. To add some modern electronica, I chose

the Key In Sync sound from the Synth/Lead band and recorded an intermittent pulsating texture. And, last but not least, the guitar: I used a switch in Ghost system to turn off the synth output, and then sent its acoustic guitar pickup through for the repeating riff below (GK pickups will do the same thing).

Throughout, the Roland synth tracked accurately, and, as you can hear online, the sounds were rich and authentic. The GR-20's MIDI ins and outs can trigger external sounds, which can also be triggered by a sequencer. And, of course, guitar can be blended with the synth sounds. A Hold switch allows you to play a synth chord—one that emulates strings, for example—and then solo over it with straight guitar. The Expression pedal can be programmed to control various parameters such as volume or filtering.

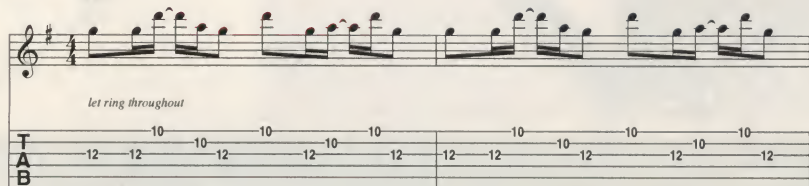
NO FEAR

With the GR-20, guitar synthesis has entered a new era of simplicity and sonics. Small and easy to use, it offers a worry-free world of new textures for studio or live application.

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By Michael Ross



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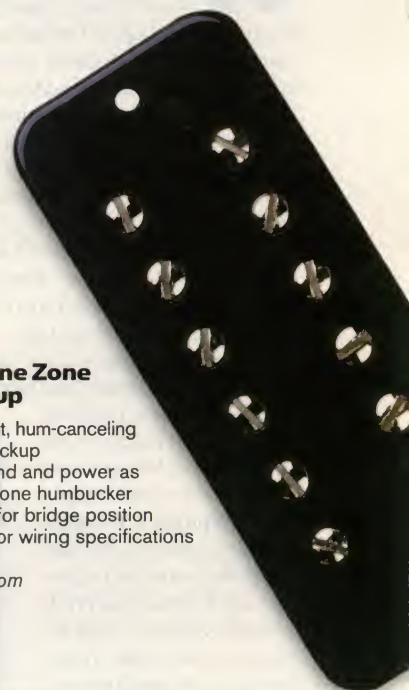
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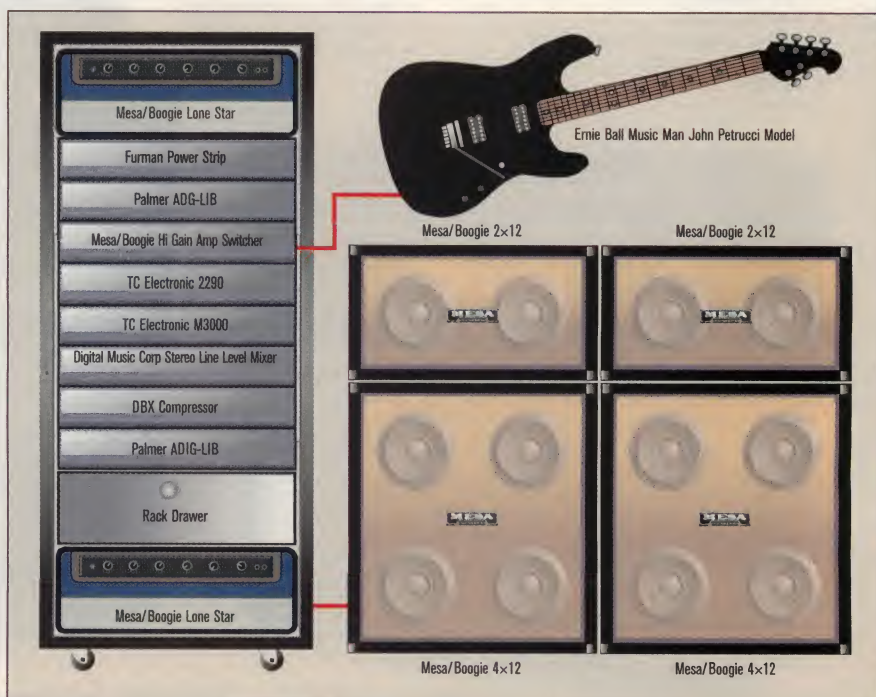
Dream Theater's John Petrucci Prog Power

By Michael Ross

Whether working with his primary project, Dream Theater; his side gigs, Liquid Tension Experiment and Age of Impact; or on Sega's *Necronomicon* video game, John Petrucci brings a lot to the table. In addition to studying at Berklee College, he's absorbed lessons from prog-rock progenitors Yes as well as from fusion fathers Al DiMeola and Allan Holdsworth. These influences are evident not only in the fluidity of his playing but in the complexity of his compositions. A card-carrying "Boogie" man, Petrucci uses not one but two complete rigs to create his lush sound.

The guitarist has both six- and seven-string Ernie Ball Music Man John Petrucci Signature models, each featuring a Piezo pickup in the bridge. Planet Waves stereo cables send the guitar's signal to a Framptone A/B switcher, which connects his electric pickups to the racks—custom-designed and built by Mark Snyder—and his piezos to the house mixer. For solos, the signal enters a Snyder switching unit, in the lead rack, which determines whether the lead or rhythm rack is to be used. A Digital Music Stereo Line Level Mixer combines the dry signal with the one effected by two TC Electronic 2290s, two TC Electronic M3000s, a TC Electronic G-Force, an Eventide DSP 7000 Ultra-Harmonizer, a DBX Compressor/Gate, Boss digital delay and phaser pedals, and a Dunlop DCR2SR rackmount Cry Baby unit. Left and right signals are then fed to twin Mesa/Boogie Dual Rectifier Road King heads; a third Road King either drives the Framptone Talk Box or is used as a spare.

His rhythm work runs through similar routing in a rig housing two Mesa/Boogie Lone Star heads, a TC Electronic 2290, a TC Electronic M3000, and a DBX Compressor. Those rhythm sounds are sent to two Mesa/Boogie 2×12 Traditional Recto Cabs, whereas solos soar through two Mesa/Boogie 4×12 Traditional Recto Cabs; all cabs contain Celestion Vintage 30s. Petrucci controls this soundscape from a Skrydstrup SC1 with an expander. His pedalboard also houses a Dunlop Cry Baby control pedal, an Ernie Ball stereo volume pedal, and a Boss TU-2 tuner. **B**





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A Private Lesson With...

Russell Malone



Inside/Outside Blues Soloing, Harp Harmonics, and Contrapuntal Concepts

BY ADAM PERLMUTTER PHOTOGRAPHY BY JIMMY KATZ

"You know who's a great guitarist?" asks Russell Malone. "And I don't think he gets any credit for his ability—James Taylor. I love the way he plays. He's got this tune called 'Like Everyone She Knows,' where he does this long solo intro, and it's one of the most beautiful things I've heard in my life, man." One of today's premier jazz guitarists, and a true Southern gentleman, Malone came to the *Guitar One* offices recently—fancy Gibson Super V (an L-5 with a Super 400 fretboard) in hand—and sat down in a sound room to show us how he's pressed unlikely influences like Taylor, the Carpenters, and Celtic music into a singular post-bop style. Afterwards, we bumped into several editors—accustomed to hearing stridently distorted guitars strangled here—who had been listening at the door in rapt amazement. We think that you, too, will dig this rich lesson.

What were some of your earliest musical experiences?

When I was growing up in the '60s and '70s in Georgia, there was a gentleman in my church who played guitar, and I'd stand next to him and watch him strum, every Sunday. My mother saw how interested I was, so she bought me a guitar, and the guy showed me how to play a D chord in open position. I picked up a lot of other things by watching and listening—I got into groups like Sam Cooke and the Soul Stirrers and the Dixie Hummingbirds—and I eventually got good enough to play in the church band. I can still play some of those gospel solos today [Fig. 1].

Television was a lot hipper then, because you could actually watch guys playing instruments. You don't see that now; you see bands—or whatever you want to call them—dancing feverishly, holding instruments that they're not really getting any music out of. But when I was a kid, I used to watch great

shows like "Grand Ole Opry" and "Pop Goes the Country," where I'd see ridiculously *bad* cats like Merle Travis and Chet Atkins. I got so much enjoyment out of hearing those guys play guitar.

How has your playing been influenced by country & western?

Well, for one, I like to use a certain type of harmonic that was basically an innovation of Chet Atkins, although guys like Lenny Breau took it in other directions. I start with a basic chord shape, like this minor 9th [Fig. 2A], and on certain notes I make a harmonic by lightly touching the string 12 frets higher with my index finger, while plucking the same string with my thumb. When I alternate the harmonics with plain, fretted notes, it creates a beautiful sound [Fig. 2B]. I use this approach in my solo arrangement of "What a Friend We Have in Jesus" [*Heartstrings* (Verve, 2001)].

GUITAR SCHOOL

When did you first get into jazz? Well, a very significant turning point first occurred when I saw B.B. King on “Sanford and Son.” His singing style was very similar to that of the minister in my church. B.B. played guitar with such tremendous feeling, and I really responded to that. But seeing George Benson play with Benny Goodman in ’75—that’s when I decided I wanted to play jazz on the guitar.

Any suggestions for aspiring jazz guitarists?

Get around good musicians and you'll pick up something [laughs]. Well, jazz is all about having one's own style. A beginner, though, has to go through other players and pick things up by transcribing patterns and solos. Playing jazz music is like learning a language: You and I have both gone to school, and we've learned the alphabet; we can put sentences together, and we can have a nice conversation. That same principle applies to jazz. You're gonna go through a period when you emulate players whom you love and respect, but after a while it becomes personal. You start to speak the language by putting things together in your own way, and soon you can get on the bandstand and play without having to think about it; you'll be responding to what you hear in a completely natural fashion. But first, you gotta learn all the lines, forms—like "Rhythm Changes" and the 12-bar blues—and songs.

How about demonstrating some of your vocabulary in a jazz-blues context? I'll play



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F

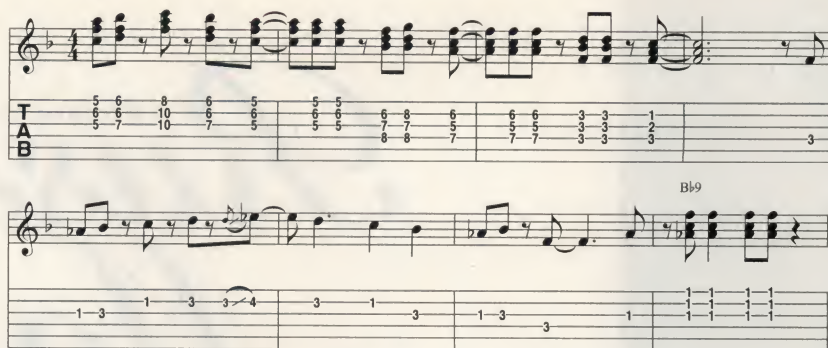


Fig. 2A

Fig. 2B **HEAR IT ONLINE**
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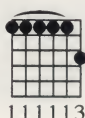


Fig. 3 ● **HEAR IT ONLINE**
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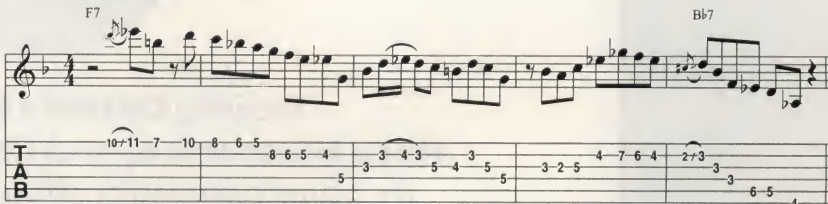
Moderately Fast (♩ = $\overline{\text{J}}^3 \overline{\text{J}}$)

Fig. 4 ● **HEAR IT ONLINE**
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Moderately Fast ($\text{♪} = \overline{\text{♪}}^3 \overline{\text{♪}}$)



Fig. 5 ● **HEAR IT ONLINE**
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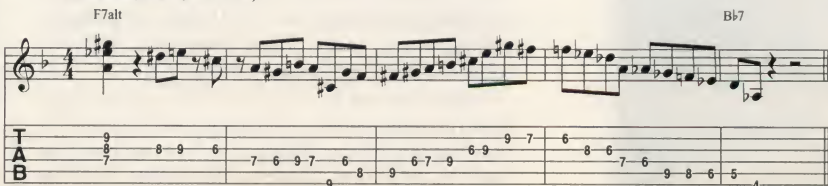
Moderately Fast ($\text{♪} = \overline{\text{J}}^3 \overline{\text{J}}$)

Fig. 6 [HEAR IT ONLINE](http://HEAR.IT.ONLINE.guitaronemag.com)
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Fig. 7 [HEAR IT ONLINE](http://HEAR.IT.ONLINE.guitaronemag.com)
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
Fig. 8 [HEAR IT ONLINE](http://HEAR.IT.ONLINE.guitaronemag.com)
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Moderately

the first four measures of a blues in F, pretty inside [Fig. 3]. But this time [Fig. 4], I'll play it "outside," since a lot of cats are into these modern lines. Playing outside can be simpler than it seems; over an F blues, you can solo [with lines] in the key of B, then resolve down a half step to Bb in the fourth measure [Fig. 5]. And once you've internalized the music, you can go anywhere. Check this out [Fig. 6]. Starting on Eb minor, that was a chain of ii-Vs that descended in half steps, all the way to the Gm chord [in the F-blues form]. You got that?

How did you develop a solo style? That came from listening to [pianist] Art Tatum. His stuff was just amazingly beautiful. It's hard to lift, because so much is going on at once, but I came up with some nice arrangements just trying to approximate his style on the guitar [plays a highly detailed solo rendition of "Yesterdays"]. Another thing I got from Tatum was that no matter how complex he was harmonically, you could always hear the melody; he was never self-indulgent, and he never broke the character of a song to suit his own needs. In making a solo arrangement, it's always important to study the song the way the composer initially wrote it—to learn the rules. And you can break them later.

It's also important to appreciate a broad selection of music. I love jazz music, but I'm not narrow. I think a lot of jazz musicians are foolishly judgmental—they tend to look down their noses at other styles of music. That's wrong, because other musicians are just as serious as jazz or classical players. Now, that doesn't mean that there isn't a lot of garbage out there that needs to be acknowledged as such, but there are great musicians who play all styles of music. So I try to listen to everything. I even like Dan Fogelberg, Bread, and the Carpenters; I recorded "We've Only Just Begun" on my latest CD [Playground (Max Jazz)]. A critic once said that I'm a little too adaptable for my own good. What's that supposed to mean? There's nothing wrong with being flexible and playing music that's accessible—you gotta reach out to people.

Anyway, I also listen to all types of classical music, from Bach to Ravel, and to a lot of film scores. So when I make an arrangement, I tend to think in an orchestral fashion, with many different things going on at once. The key to contrapuntal playing is to take everything very slow, adding one line at a time. Here's an example that's influenced by Bach [Fig. 7]. And here's another unexpected influence: I also dig Celtic music [Fig. 8]. Getting into these styles has forced me to find new ways of approaching the guitar, which has in turn helped me find my voice as a jazz artist. 

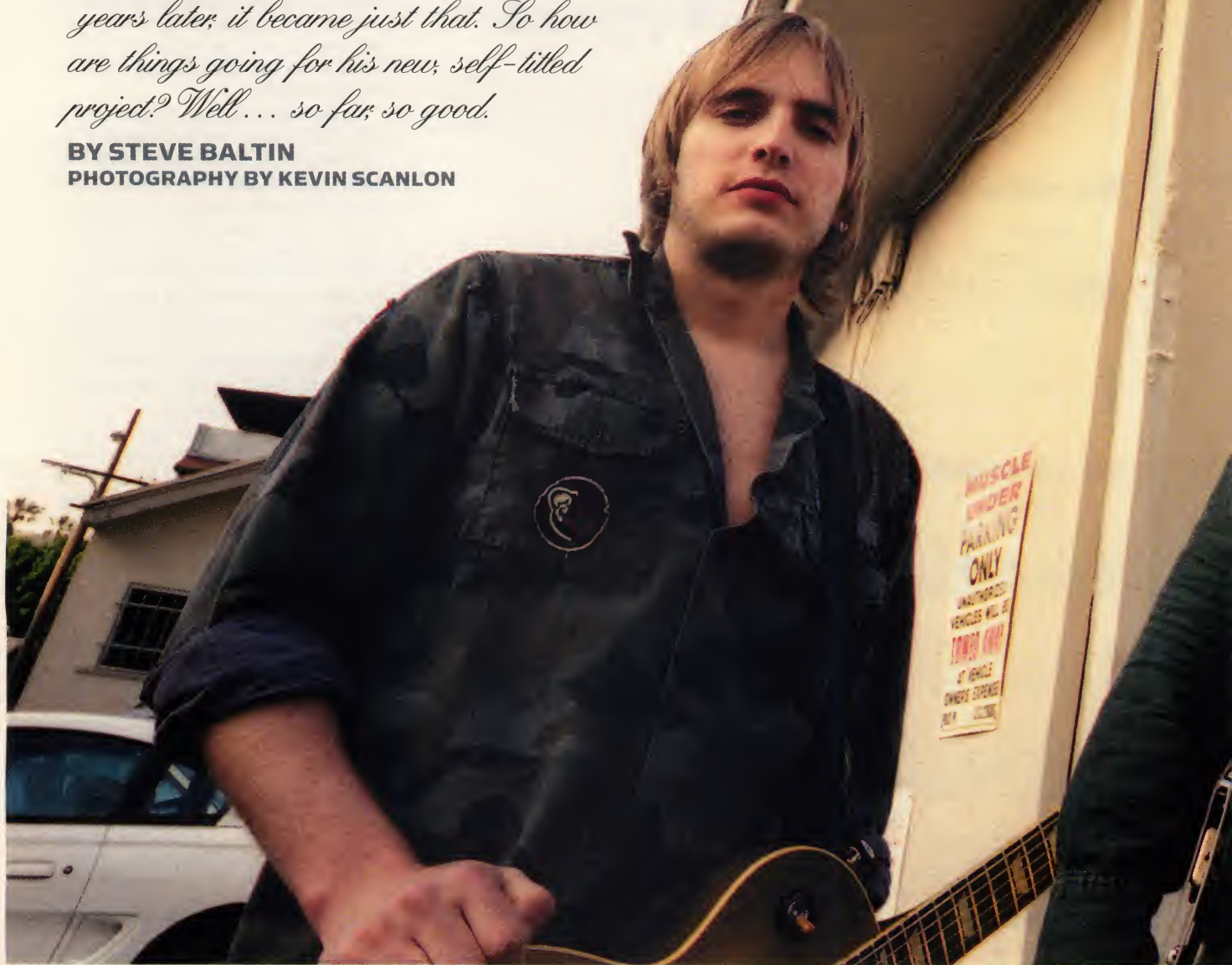
**BREAKTHROUGH
ARTIST**

Thornley

In the mid- '90s, Ian Thornley christened his first band Big Wreck—and a few years later, it became just that. So how are things going for his new, self-titled project? Well... so far, so good.

BY STEVE BALTIN

PHOTOGRAPHY BY KEVIN SCANLON





Ian Thornley (right),
Tavis Stanley

IAN THORNLEY KNOWS HOW TO play guitar. A graduate of Boston's Berklee School of Music and the former frontman for Big Wreck, a Boston-based prog-metal act that released two albums on major label Atlantic, he's already proved his chops. But that's not what his new band, a Canadian quartet bearing his surname, is about.

"Sometimes I say it's kind of depressing that we don't get to show off," Thornley says, sitting in the L.A. offices of his label, Roadrunner Records. "But the music we play is not about solos. Tavis [Stanley] can rip and I can rip and we can do all that. But I think it's a level of maturity; I don't need to show anyone I spent all that time in my basement with metronomes. It's more about the songs."

Still, there are glimpses of Thornley's and fellow guitarist Stanley's shredding skills on the band's richly melodic debut, *Come Again*. As the band's songwriter, Thornley snuck a pair of ripping guitar solos into the CD's closing track, the atmospherically heavy "The Lies That I Believe." And underneath the infectious hooks and thick-toned riffs that permeate songs such as "So Far, So Good," the record's lead single, and "Easy Comes," the guitar duo manage to get their rocks off with a smoldering intensity that belies the hours Thornley spent fine-tuning the band's sound.

"It was about a two-year span of just trying to figure out a way to do what I do, and then to have it so that people would want to hear it," says Thornley of the gap between his Big Wreck days and the emergence of Thornley, adding, "so it was a bit of a learning curve for me as a writer to try and make it listenable."

Thornley learned well. Now, a month before the release of *Come Again*—which has been pushed up a week to meet demand for the record—the foursome has just come off the road with fellow Canadians Nickelback and already begun another tour, with Three Days Grace. In addition, "So Far, So Good" is charting at rock stations across America.

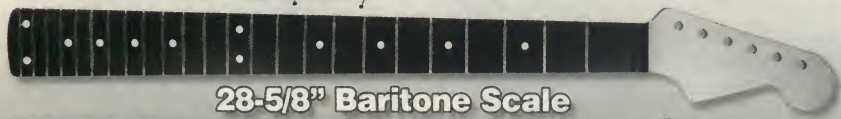
To shape the record's voluminous guitar tones, Thornley used a variety of amps. "First, I used a Bernie amp," he begins. "It's a great-sounding little 1x12 made out of old film projectors by this guy in Hamilton. I also used a Vox, a Naylor, a Soldano, four or five different Marshalls ... and an old Fender Bandmaster."

Of course, Thornley had plenty of opportunity to get creative with this gear. "A lot of the time we'd have four or five different amps running at the same time," he says, "so we'd just record the part with all those amps going and then find which combos worked best."

This adventuresome spirit also led to the creation of the six-string he now swears by. "I use a Mouradian Flapjack guitar," he beams. "John Mouradian was our first

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guitar tech in Big Wreck, and one day he and I designed this guitar, and he built it—it pretty much does it all. There are, like, eight or nine people who want one now. The thing never goes out of tune; you can tune it down to G and it holds [its tuning].”

Though most of the riffs on the record were recorded straight-ahead effects-wise, Thornley did rely on a few stomp boxes. “I still use the [Prescription Electronics] Experience pedal like crazy. I can’t get away from it. It’s so over-the-top, so unpredictable. And those Line 6 delays are great; they do all the old tape-delay stuff. We did a lot of stuff where I’d do a clean part with the delay going, and Gavin [Brown, the record’s producer] would be in there working the delays as I played.”

But again, the songs were paramount, and Thornley credits Brown, an old friend, for his growth as a songwriter. “The best thing about us working together was that he didn’t let me do a lot of what I can do [on guitar], which is good,” he says. “I learned so much. You’re not lame if you write a good song. You’re not compromising your talent or your skill if you write something that people want to listen to.”

This newfound restraint and pop-savvy sensibility have translated into fast success for the band, which formed in Thornley’s hometown of Toronto. The only problem is, things are moving too fast for the band to relish it. “Today I’m like, ‘This feels great,’” he says. “But it sinks in, and then it’s like, ‘We gotta go.’ We don’t have a lot of time. There’s no basking. There’s rock and there’s sleep, and that’s it.”

A veteran of the roller-coaster ride that is the music biz, Thornley is justifiably guarded in his optimism. But if he ever finds himself getting jaded, Stanley is right there to remind him of the band’s good fortune. “He definitely brings a fresh enthusiasm to the project,” says Thornley of his sidekick.

Stanley, a graduate of the Canadian bar scene, came to Toronto with one goal: to join a band. “I moved to Toronto a year ago,” he says, “and it took me about a year to find these guys. I met Ian through a mutual friend, and then I just got the call. I was lucky as hell—right place at the right time.”

With things moving so swiftly for the group, Thornley and Stanley have had limited time to bond properly as guitar players. Says Thornley, “We really just hit the ground running, so we haven’t had a week off in a hotel room or on the beach to sit with a couple of acoustics and just go.”

As Thornley is the more experienced player of the two, there’s a big brother/little brother dynamic evident when the two are interviewed together, right down to the customary needling. Thus far, Stanley, who used a couple of Les Pauls and a Paul Reed Smith on the record, has been borrowing gear from Thornley. “The kid’s

“There’s no basking in this band. There’s rock and there’s sleep, and that’s it.”

—Ian Thornley



gotta get an endorsement; he’s gotta get his own shit, for Christ’s sake,” says Thornley, smiling. “I see him looking at my guitars, and I’m like, ‘They’re mine.’”

But while Stanley can’t offer much in the way of guitars, he has the reason for the band’s meteoric rise pinpointed: “This band has more fun than any I’ve ever played in. It’s great. And it’s a guitar-heavy band, with big riffs and heavy choruses. It’s just loud and nasty—and lots of fun.”

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BACK IN THE SADDLE



At last Aerosmith has cast aside their lite-rock ballads, Britney affiliations, and 96-track recordings to do what their fans have been begging them to do for over a decade: make some serious blues-rock music.

BY BOB GULLA PHOTOGRAPHY BY ROSS HALFIN

FRANKLY, IT SCARED THE CRAP OUT OF SOME PEOPLE.

Aerosmith? Make a real blues album? Joe Perry, the band's guitarist and musical director, had always wanted to sink his teeth into the blues, but the band had got so used to spewing out soundtrack-ready anthems, especially since their MTV renaissance in the early '90s, that they could barely conceive of

returning to rough-and-tumble rock music. Even though they'd started out as a tough-guy blues-rock band outta Boston, and had turned out more than a few blues tunes through the years, they'd surely lose their foothold on the pop-rock throne, wouldn't they?

"Steven was scared to death of doing this!" admits guitarist Brad Whitford. "It was a big change for us. He was



AEROSMITH

still thinking about the old approach. “Girls of Summer?”—from 2002’s *Ultimate Aerosmith Hits*—“What were we thinking? If that’s what you wanna put all your time and energy into, OK. But anybody that watches Steven perform can see what he likes to do best. You give him a song like ‘Big Ten Inch Record,’ and you say, ‘You’re a rock ‘n’ roller. Don’t try to do anything else.’ What would you rather hear him sing? ‘Angel’ or an old Ray Charles tune?”

But the fact is, according to Perry and Whitford, Tyler couldn’t fathom doing a full-on blues album, even though he’s always had the potential to be one of the great blues-rock singers in the business. Finally, however, after 20 albums—and more than 100 million units moved worldwide—he and the band have mustered up the courage to step down from their pop pedestal and get dirty.

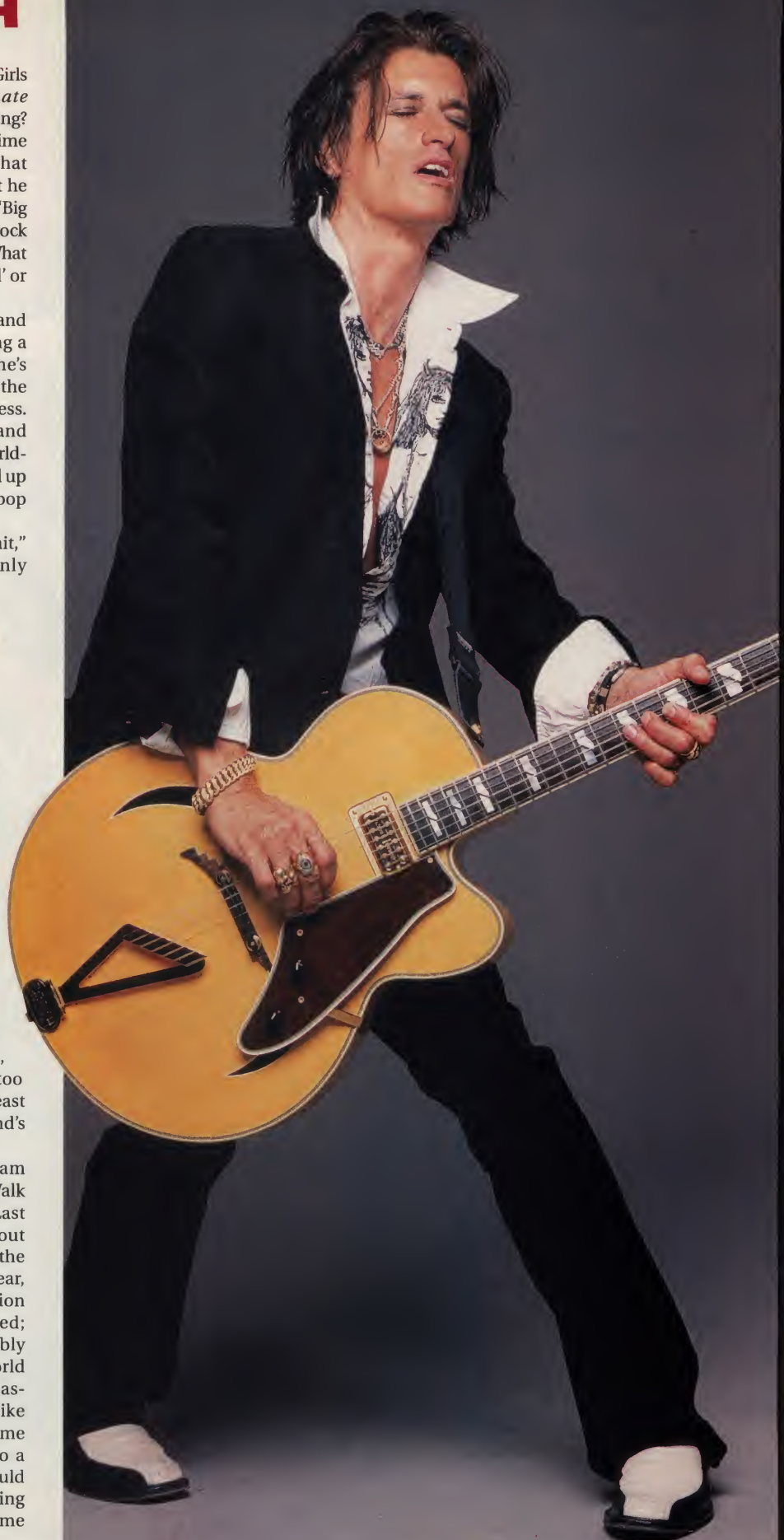
“‘Girls of Summer’ was absolute shit,” says guitarist Brad Whitford, plainly

“Our fans have always said, ‘We love your new music, but when are you going to make a record that sounds like the old stuff?’” —Joe Perry

relieved to draw a line between Aerosmith’s recent past and their ballsy present. “That was not honest music, and definitely not what we’re about. At that moment, I thought we were at a point of no return. I had given up on doing a project like this.”

Perry adds: “Our fans have always said, ‘We love your new music, but when are you going to make a record that sounds like the old stuff?’” In fact, however, he may be putting a few too many words in his fans’ mouths—at least the bit about them “loving” the band’s “new music.”

Perry and Whitford, the guitar team behind such classic-rock epics as “Walk This Way,” “Sweet Emotion,” and “Last Child,” have talked for a long time about doing a real guitar record. But once the pop-music machine kicked into full gear, it began to dictate the band’s direction in a way they had never anticipated; Aerosmith became almost irrevocably mired in the teenybopper-driven world of over-the-top expectations and massive paydays. Almost. “It seemed like there would never be a convenient time to do it,” says Whitford, referring to a return-to-form guitar record. “We would always get forced into doing something else, and it would get pushed off time



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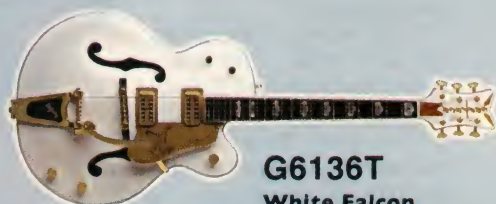
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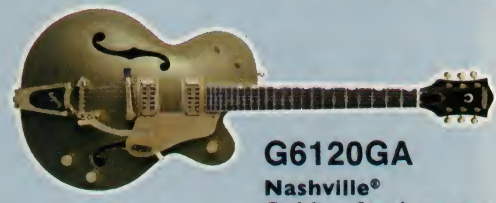
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and time again." Super Bowl halftime shows, anyone?

But somehow, just when it seemed as if they were at that dreaded "point of no return," the bad boys from Boston finally figured out a way to go back home again. *Honkin' on Bobo* (Columbia), recorded in Joe Perry's basement studio, a.k.a. the Boneyard—with additional recording done at Steven Tyler's Bryer Patch studio—and mixed at the band's own Pandora's Box, finds Aerosmith returning to their roots. At long last they have turned up the guitars and toned down the glitz.

On the album, Aerosmith's first new release since 2001's piteous *Just Push Play*, the band covers a laundry list of classic blues and roots songs. There's only one original, titled "The Grind." Still, Steven Tyler puts his own spin on it. "We didn't record a blues album," he says. "We recorded an Aerosmith album. Everything Aerosmith has ever done has been influenced by the blues. This time around, we just brought the influence a little closer to the surface."

"Not everybody was convinced that it was going to be a step forward, or even a step sideways," adds Perry. "They were

"I'm hoping we can do this whole approach again—that is, if we ever make another record!"

—Brad Whitford

like, 'If there isn't a hit record here, we're gonna lose ground,' or, 'Our position in the rock world is tenuous at best, and we need to have the singles.' But I just had faith that we'd make a great rock record no matter what. And if it didn't come out sounding great, then we didn't have to put it out."

Pianos pound, harmonicas whine, guitar strings sing and slide. On "Baby, Please Don't Go," the band finally uncorks years of bottled-up blues, with each member taking a healthy turn on the throttle. On

"Road Runner," Perry and Whitford gleefully crank their amps up to "11" for a greaser-type roadhouse blues. And on "Never Loved a Girl," Perry's Steve Cropper-like soul work complements Tyler's vocal outpouring. To



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folks who've been waiting for this to happen, it sounds as much like a rock 'n' roll therapy session as it does a decibel-heavy rave-up. *Honkin' on Bobo* is the equivalent of a primal scream: After years of holding back the rock band within, Tyler, Hamilton, Perry, Whitford, and Kramer have let loose a hardy performance, one that should finally break their cheese-pop mold.

Produced by Tyler, Perry, and longtime band associate/honorary bandmember Jack Douglas—with additional production by Marti Frederiksen—the album embraces the classic Aerosmith sound. There are few overdubs, lots of unfiltered guitar, and an abundance of the blues-rock guitar that has set the tone for generations of rock musicians.



e caught up with the band down in one of the cradles of electric blues, Austin, Texas—home, fittingly, to Stevie Ray Vaughan. Joe Perry had just finished throwing a fine BBQ bash at a posh Austin hotel—where he introduced his Boneyard hot sauce—and was kickin' back in his bus with a double shot of espresso.

By the smile on his face and the ease of his mannerisms, it's clear that he looks forward to the topic at hand—the fresh and courageous music he was at last able to squeeze from his aging band. To Perry, this is a homecoming of sorts. He journeys annually to Memphis, where, as a fan, he visits Sun Studio and Graceland, stays at the Peabody Hotel, ducks into his favorite rib



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joints (hence the hot sauce idea), and generally soaks up the atmosphere. He even discovered the Porch Ghouls there, a raw blues band Perry signed to his upstart imprint, Roman Records. "Hearing them really helped inspire me," says Perry. "It gave me a lot of faith in new music and what's goin' on out there. I didn't realize that there were people who are really paying attention to the blues and trying to move it along."

Physically, Perry looks as good as he ever has. Despite the years spent living in the eye of a rock 'n' roll hurricane, despite living up to his rep in the awful '80s as one of the Toxic Twins, he looks fit and strong. Adorned with skull-decorated necklaces, bracelets, and rings—and sunglasses, to hide tired eyes—the guitarist appears comfortable in his own skin, without the attitude and condescension that so often accompanies rock stars to interviews. In fact, his love for the blues is matched by a sincere passion for the guitar.

"I absolutely love it," he says, referring to the instrument. "I love it as an object of art, I love the feel of it, the texture of it. Besides the fact that I like to play them, I am just fascinated with them. I think it goes back to childhood. I remember when I would go to visit the Portuguese side of the family. One of my uncles who didn't speak English had a homemade ukulele, and he used to sing Portuguese folk songs with it. I was always really fascinated with it. I think my love for guitar goes all the way back to that."

After barely escaping another pop album—that is, eluding another go-round of Diane Warren ballads and glossy, multi-tracked hard rock—both Perry and Whitford have unquestionably rescued their love for the guitar, and in doing so have rediscovered their love of the high-decibel art form that boosted them to the top in the first place.

From the sounds on this album, it seems as if you've rediscovered your

inner rock 'n' roll souls.

Joe Perry: The garage band in us came out, literally and figuratively. We made the record in a basement, the same way many thousands of bands have done it. It was funny, because at one point my son's band was practicing in the main studio room. And the room is only a 12x12 space, and right next to it there's a hallway. You go right, and you're in my studio; you go left, and you're in the garage. So they moved into the garage. But there were a couple of days where you'd be walking down the hall and you'd hear them playing, but if you opened another door you'd hear Aerosmith playing. If there was ever a pressing of the reset button for us, that was definitely it. That's why the record has that kind of vibe to it—we went in there and really made the record just by turning the mic on while working out these licks.

What expectations did you have for your playing on this album?

Perry: We had just got off the road from the *Just Push Play* tour, so we were pretty fresh. It was more just thinking in terms of being very elemental. That's hard for me at this point, and I think it is for a lot of guitar players. Some of them are better at that fight than others. A lot of the best stuff is the simplest stuff, and as you get better, you think, "Well I've played that lick a thousand times. I warm up on that lick. How could that be very interesting to anybody?" But a lot of people haven't heard that riff before, and they're not concerned with how hard a riff is to play, or if it's technically a new thing. They just don't care. They care if they like it or not. Playing a

song like "Road Runner" is like playing a basic kind of horn line or piano line that goes under every boogie-woogie song that ever was. It's such a standard riff, but you know, nobody cares. It's just a great rock riff. I fall into that trap of trying to find some new, exciting fuckin' thing that hasn't been heard before. But that's a kill-yourself kind of attitude. That's not what rock 'n' roll is about—at least not our kind of rock 'n' roll. Leave that stuff up to the fusion guys.

How did the band react to your interest in this project?

Perry: I think that if anything was my idea, I probably had a little more vision of where it was going to go. I know that Brad was excited about it, Tom was really excited, and Joey really wasn't sure, 'cause while he likes blues, he's not a really big blues

guy—he's more of a funk kind of guy, and he pictured this as a more traditional kind of blues. But after he heard some of the stuff come back, he was a little more convinced. And Steven was like, "We gotta have a single on this, or else we're gonna lose our footing." But when we worked on 'Baby, Please Don't Go' for the first time, he played bass, and he and

“We didn't record a blues album. We recorded an Aerosmith album. Everything Aerosmith has ever done has been influenced by the blues. This time, we just brought the influence a little closer to the surface.”

—Steven Tyler

I worked up an arrangement. And I think that's when he got hooked. He thought, "Wait a second, this is really gonna be good. This isn't gonna be like a traditional blues thing."

In the beginning, everybody was looking at me as if to say, "Well he's gonna want it to be really traditional blues," 'cause they know how much time I've been spending in Memphis, and they hear all this fuckin'

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Robert Johnson and Sonny Boy Williamson blasting out of my dressing room, and we've done "Stop Messin'," an up-tempo 12-bar blues, in the show. They were afraid that I wanted it to be more traditional than that. But everybody was on board in a real short time once they heard what I had in mind.

When someone in the band, or in the immediate band family, had concerns, what would you say to them?

Perry: I'd say, "Let's just go down and try it." We've done it. We've done "Train Kept A-Rollin'" and "Big Ten Inch Record." We had a small, solid catalog of blues covers,

and a lot of the music that we did in the mid-'70s was based on blues—at least the tempos were. "Same Old Song and Dance" and "One Way Street" are, rhythmically, classic blues songs. It only took getting in the studio and playing some songs. I think once everybody heard "Baby, Please Don't Go" come back from the speakers, they were like, "Wow, this is gonna be even better than we thought."

Brad was supercharged by the experience, right?

Perry: On this record, Brad played some of the best leads I've ever heard him play,

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"Walking the Dog" from *Aerosmith* (1973), written by Rufus Thomas

When Aerosmith covered this R&B classic on their debut album, they weren't the first rock band to do so. The Stones did a version of it on their own debut, almost 10 years earlier.



***Toys in the Attic* (1975), written by Fred Weismantel**

When the band whipped out this risqué ditty from 1952, they pushed radio's boundaries of suggestiveness and got a good grip on the classic sexual innuendo of '50s R&B.



"Train Kept A-Rollin'" from *Get Your Wings* (1974), written by the Yardbirds

Joe Perry may not have bent his notes in quite the same way as Jeff Beck did on the original, but he did coax from his axe the same sustain and fuzz, helping make this an early Aerosmith classic.



"Milk Cow Blues" from *Draw the Line* (1977), written by Kokomo Arnold.

Originally recorded in 1934, this track was plucked from obscurity by Elvis Presley back in 1954. It was also covered by Perry's pre-Aerosmith outfit, the Jam Band.

"Big Ten Inch Record" from

"I Ain't Got You" from *Live Bootleg* (1978), written by the Yardbirds
Taken from the



band's earliest days—1973, to be exact—this excellent live cover was originally a staple rave-up of the Yardbirds' set.

"Mother Popcorn"
from *Live Bootleg* (1978),
written by **James Brown**

Another live cover recorded in 1973, this frenetic rendition makes full use of Joey Kramer's early funk training and Tyler's hyperactive vocal gymnastics.



"Reefer Head Woman" from
Night in the Ruts (1979),
written by **Buster Bennett**

Doubtless the most obscure cover the band ever did, or even considered doing, this composition by a novelty jump-blues saxman out of Chicago probably indicates where the bands' debilitated minds were at in 1979.

"Remember (Walking in the Sand)" from
Greatest Hits (1980), written
by **George "Shadow" Morton**



Inexplicably issued as a single and included on a hits package, it seems as though the Toxics were jumping the gun on this Girl Group classic. While the band has made their fair share of bad A&R decisions, this Shangri-Las rip-off rates as the worst.



"The Other Side"
from *Big Ones* (1994), written
by **Holland-Dozier-Holland**

While H-D-H was more successful placing songs with the Supremes and the Jackson 5 than with rock 'n' rollers, Tyler and the boys proved there was still some Motown boogie left in the tank.



"All Your Love"
from *Pandora's Toys* (1995),
written by **Otis Rush**

Co-written by Willie Dixon (some believe), this is one of Rush's best compositions and a classic example of Chicago's West Side blues. —BG

and he probably contributed more to this record than he has to the last two or three Aerosmith records put together. Just in his energy and presence on the record—he's playing on every song, and he came in with something that added a unique dimension to the songs. When I listen to his tracks, I get off on it.

Whitford: It was a long time coming, I'll tell you! The record we did before this, I'd show up for a session, and I was literally a hired gun. I'd throw some parts down on Pro Tools, and maybe improvise a few ideas here and there, but I wasn't involved in writing and creating music at

all. At that point, I didn't care anymore. That's the way my partners wanted to do things, and I totally lost interest in making records. We finally took pop music as far as it could take us. Where were we supposed to go?

So you must have been inspired by the opportunity to get back to basics.

Whitford: It's what I live and breathe for. It was just a lot of fun to go back to square one as far as recording. It was nice to be able to do some riffs. John Kalodner—the A&R guru who convinced us a while back that if we wanted to get on the radio we



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needed songs to get on radio—changed the way we did everything. So many times, Joe and I would play a song idea for John, and his famous comment was, “It’s just a blues riff!” He didn’t realize he was talking to guitar players who grew up playing blues riffs. It’s like, “No shit, my friend! That’s where all this stuff comes from!” Anyway, I’m hoping we can do the whole approach again—that is, if we ever make another record!

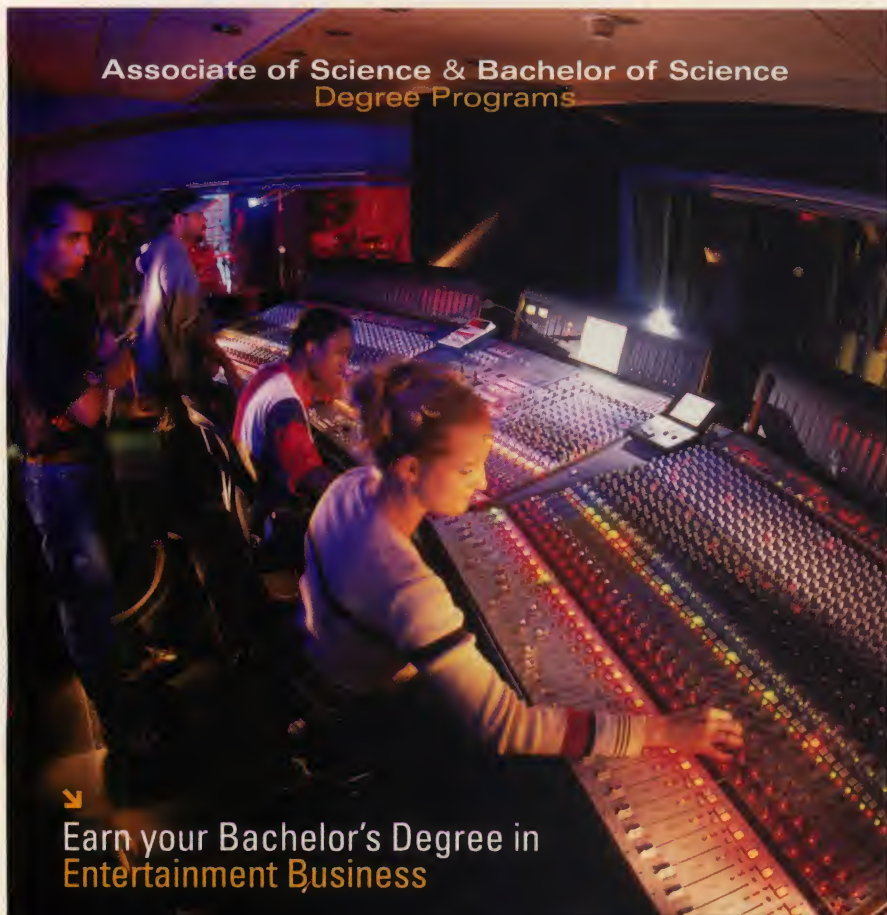
Did you make any equipment changes for *Honkin’ on Bobo*?

Perry: I spend a lot of time in the studio

working on and recording my own stuff; that’s the only way I can evolve. I’ve always been very eclectic in the use of different guitar sounds, but this time it was a really good opportunity to make these things speak, ‘cause it was such a stripped-down record. I mean, for a lot of tracks, it was just Brad on one side and me on the other. You can hear a lot of tonal variety—it really spoke. We didn’t have to battle six layers of guitars, keyboards, horns, and whatever else, all



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competing in one sonic place.

We kept our amp choices pretty basic, and we used a lot of different guitars and foot pedals. Brad used a [Fender] Super Champ, and I have a good collection of Champs, as well as a bunch of [Fender] Tweeds and Blackfaces. Because of the size of the room we were in, we didn't have the option to use bigger amps—not that I really think we needed to. You can get monstrous sounds out of little amps for recording. So no, I guess I didn't have to change things much. I used basically the same setup for some of the biggest-sounding solos I did on *Just Push Play*: a Deluxe Reverb with a Champ, or an Epiphone version of Gibson's GA20—a very small, clean-sounding amp. Then I used a Champ right next to it and split the signal, and that was it. I used a couple of foot pedals and changed guitars now and then to get a different kind of a sound, but for the most part I used guitars with P-90 [pickups] and also a couple of Supro electrics. I think I used a [Gibson] Les Paul in one song. I used my white [Gibson] 335 with my wife's picture painted on it on "Baby, Please Don't Go." I didn't use a pick on that one, because I wanted to change it around and attack things differently. I really didn't fingerpick on that one; I just didn't use a pick. A lot of songs I did fingerpick, like "Jesus Is on the Main Line."

Whitford: We just went in and banged it out, but we did have the advantage of doing it side by side. We were elbow to elbow. His amp was here, and mine was right there. So we did that stuff on the fly, as opposed to having a track pre-recorded; I'd play a track, and he'd fit in to what I was doing, or vice versa. So we were able to listen and then readjust our parts and sounds. And it was fun to do that in real time. Some of my favorite recordings were done by Keith Richards on his solo stuff, so for gear I really wanted to work with tiny amps. I had incredible results with the Fender Super Champ. I played two songs with an amp by a company called Divided By 13. That's pretty much it. Guitar-wise, I used my 1953 [Gibson] Les Paul, a lot of new G&Ls, my '66 [Fender] Strat, and my [Gibson] ES-295.

What licks have you added to your arsenal while making this record?

Perry: Usually, it's like listening to other people play and hearing how they think, and where they're going with their phrasing. Are they using their little finger? What kind of scale form are they using? What kind of shape are they playing the solo in? That kind of thing. I pick that stuff up. Even if it's just one phrase, it can change the way you think. Often, before I go onstage, I'll listen to some old song that I've never really figured out—I've never been a really good ear

“This album is basically Aerosmith playing live, the way a band ought to record.”

—Brad Whitford

trainer—and I really try to get it down. Even though I never get it exactly right, it makes me think in a different way, and that night I'll move my soloing to a different spot.

Whitford: For me, it's like, "Give me a good amp, a good guitar, and some cable." I don't want a whole lotta tricks. The organized, straight-up approach really works. It's easy to sink my teeth into that. Yeah, we used new technology, but setting up

in Joe's basement studio allowed us to do it live. It's what you hear. A lot of the vocals that were redone didn't have to be, and there were very, very few guitar overdubs. It was basically Aerosmith playing live, the way a band ought to record. This is a good band, not a band that should build a song layer by layer. I mean, *Just Push Play* had 96 fucking tracks on it! Can you explain that to me?

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ON THE WAGON

On Hoobastank's debut album, guitarist Dan Estrin served up an intoxicating elixir of edgy riffs. But on his group's sophomore effort, he's cleaned up his axe—at least for the pristine arpeggios of "The Reason," a song that evokes the soft-rock balladry of Journey and REO Speedwagon.

BY LORNE BEHRMAN PHOTOGRAPHY BY STEVEN BARSTON

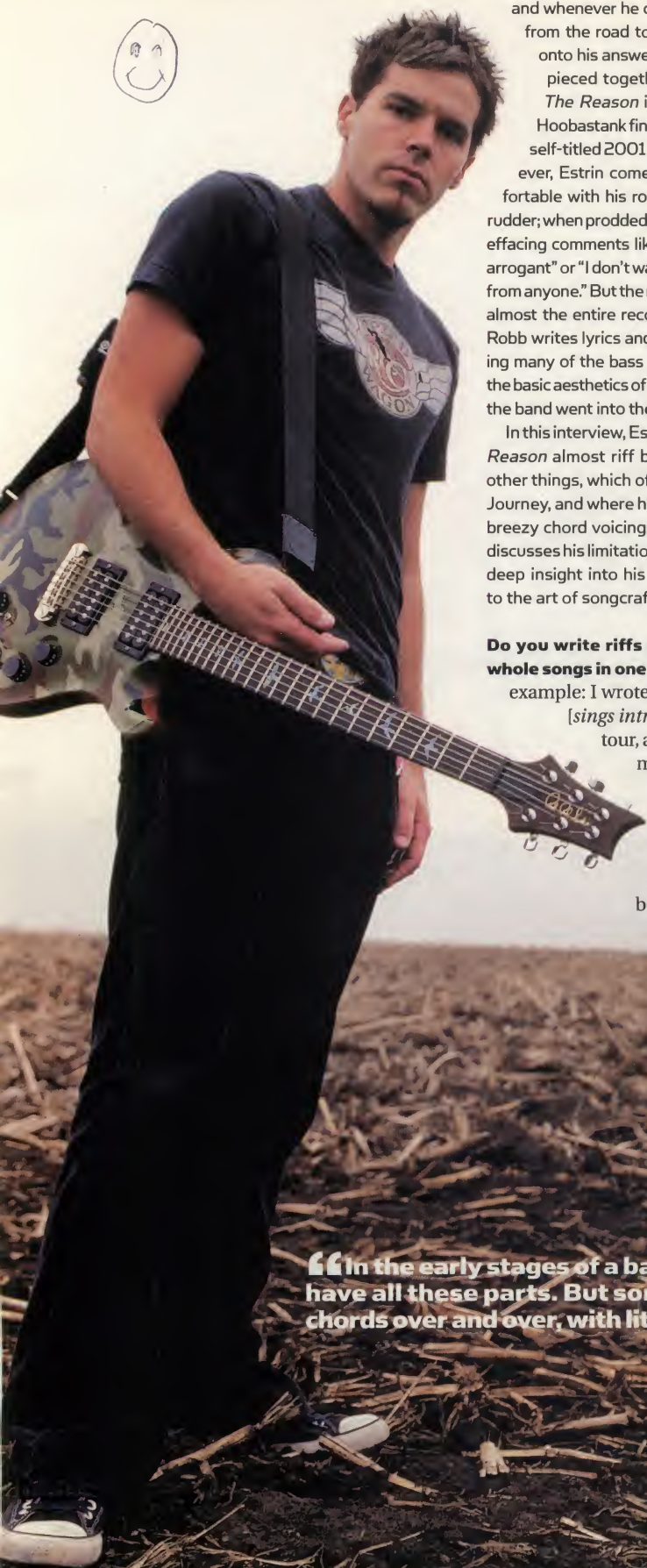
I love heavy music, but I also love monster ballads," enthuses Hoobastank guitarist and songwriter Dan Estrin, rattling off influences from Metallica to REO Speedwagon. But despite the eclectic and just plain *weird* soundtrack spinning in Estrin's head, his group's sophomore release, *The Reason* (Island), has a classic album-oriented feel: though it spans a wide variety of moods, it represents a band with a clear-cut sense of identity.

Of course, strains of Hoobastank's triumphant punk-metal remain, only

this time, they're complemented by loads of acoustic guitar as well as by fragile ballads replete with sweeping strings, elegant piano melodies, and shimmering overdubs. The disc's first single, "Out of Control," may be the heaviest thing the band has ever recorded, but rage isn't all the rage on *The Reason*. The second single, "The Reason," is a delicate, introspective lighter-waver that may wind up as the band's biggest hit to date—and it's just one of the many Air Supply-worthy moments on the album.

Since Dan Estrin writes all of Hoobastank's music, he writes it wherever

HOOBASTANK



and whenever he can. (He often calls home from the road to record fragmented riffs onto his answering machine.) In fact, he pieced together what would become *The Reason* in his garage right after Hoobastank finished touring behind their self-titled 2001 debut. Surprisingly, however, Estrin comes off as slightly uncomfortable with his role as the band's creative rudder; when prodded he frequently makes self-effacing comments like "I don't want to sound arrogant" or "I don't want to take away anything from anyone." But the reality is that Estrin wrote almost the entire record himself (singer Doug Robb writes lyrics and vocal melodies), including many of the bass and drum parts, and had the basic aesthetics of production in mind before the band went into the studio.

In this interview, Estrin takes us through *The Reason* almost riff by riff, revealing, among other things, which of his songs remind him of Journey, and where he copped the title track's breezy chord voicings. And while he candidly discusses his limitations as a guitarist, he lends deep insight into his craftsmanlike approach to the art of songcraft.

Do you write riffs first, or do you finish whole songs in one chunk? Well, here's an example: I wrote the riff to "Let It Out" [sings intro/verse riff] on the last tour, and then recorded it on my answer machine.

When I got home, I started playing it to a click track in Pro Tools and started thinking about drum beats. Once I laid down

a drum beat, I started thinking, "This will be one part of the song—what will be the other part of the song?" I played along with it for a while and came up with another idea, and then checked to see if that idea worked over another drumbeat. I don't really write a full song and then record it.

Can you tell us more about your home recording process? At home I have Pro Tools, a Line 6 POD, my guitars, a bass, a keyboard, a drum machine, and drums. I sit there with my POD, and if I come up with something cool, I create a click track on Pro Tools. I'll play the riff over the click and record it. Then I double it and pan the guitars. I like to get riffs sounding as good as possible—as tight as possible—and then loop them and start thinking about beats, because I play drums as well.

Were you originally a drummer? I learned to play guitar when I was 13, and when I was 14, I learned to play drums. I always felt more inspired by drums and bass. When I was younger, I really liked flashy drummers and flashy bass players; I wasn't that into guitar players. I'd sit down and play drums and figure out how to do beats, like Guns N' Roses "Paradise City"—that boom... cha... boom, cha—and I started getting better and better at it. My timing sucks, but I think I'm pretty creative when it comes to beats.

Do you ever come up with a drum groove first, and then build a song around that? No, that hasn't happened yet. On both our last record [*Hoobastank*] and this record, I programmed drum beats, so I wasn't

“In the early stages of a band, everyone wants to be flashy and have all these parts. But some of the best songs are just three chords over and over, with little things changing here and there.”

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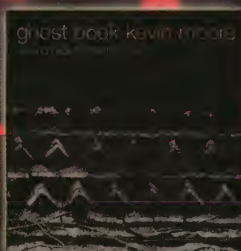
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actually playing. But I'm going to go out and buy another drum set, or fix my drum set, and on the next record I'll set up the drums and actually play. I have all these ideas, but I can't do them with a drum machine.

What guitar gear did you use on the album? I used all Paul Reed Smiths—solidbodies and hollowbodies. And for amps, I stuck with my Mesa/Boogie Dual Rectifiers. I used a lot of different effects, but mostly an MXR Phase 90, an MXR flanger, Line 6 delays, and my favorite pedal—an Electro-Harmonix Bassballs. It's like a cross between an envelope filter and a phaser.

Let's delve into the riffs and songwriting on *The Reason*. This time around you seem to be playing more ringing arpeggios. Was that intentional? I do that on "The Reason" and on "Same Direction," in the intros and verses. It's funny, I go through phases where I write songs that don't sound the same—but they're in a similar style. I wrote "Same Direction" before "The Reason." It was my new thing, I guess, that arpeggio phase.

How did "The Reason" come about? I can usually tell a story for every song—and that's our biggest song right now—but I really don't remember. I came up with the first chord, with E as the root, and I start-

ed to find other notes that sounded cool with it—it just happened so quickly. I remember going into the chorus, which is pretty much the same chord progression as the verse, and overdubbing a guitar on top of it with octaves. You can kind of hear it at the end of the song, but it used to be in the choruses. I think that's what got Doug [Robb, vocals] to write his vocal melody; he took that melody and wrote lyrics to it, and so I stopped playing it.

How did you come up with those single-note lines in the chorus? I had so many overdubs in mind for "The Reason." I did the acoustic guitar in the studio, but I didn't do it at home on the demo. I knew it would sound cool, though. The high-pitched single-note lines on the choruses were something I wanted to try in the studio. I just found the original version at home, and it doesn't sound very different from the album version, but instead of the strings, I played keyboards over it. It's interesting to hear it that way.

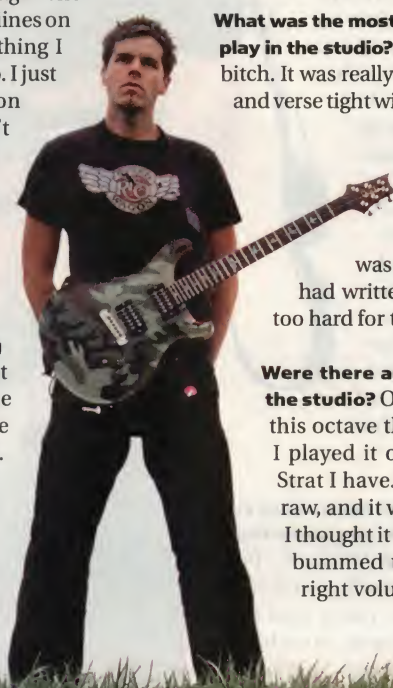
Did you write the string parts? No, I just thought the song would be nice with strings on it, so we hired someone to come in.

How did you prepare for the studio? It was really difficult because everything happened so fast. We came home from tour and knew we were going to be writing a record right away. It was straight to the rehearsal room to write songs, and after rehearsal I'd go home and keep working on the music. I was working my ass off. I don't mean to sound arrogant, but I wasn't just coming up with guitar parts—I was coming up with ideas for drums, bass, and guitar. Then I'd have to go show the songs to the other guys—and that was time-consuming. We weren't really tight at that point, and we were forgetting our parts. And before we knew it, we were in the studio.

What was the most challenging thing to play in the studio? "The Reason" was a bitch. It was really hard to get the intro and verse tight with the click track and the drums. Same with "Escape"—they had to punch me in a bunch of times. It was just so frustrating—I had written this part that was too hard for to me play.

Were there any nice surprises in the studio? On "Disappear," I did this octave thing for the ending. I played it on this old [Fender] Strat I have. The part was really raw, and it wasn't very tight, but I thought it sounded killer. I was bummed that I didn't get the right volume in the final mix.

“Musically, 1992 to 1995 was the most influential period of my life. I was really stoked on the Chili Peppers, Fishbone, Smashing Pumpkins, and Pearl Jam.”



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Also, we had a completely different verse on "Escape." It was really heavy, but it wasn't working in the studio, so I came up with those arpeggios in the verse, which we thought were weird and almost hoedown-ish.

How much say did you have in the production? I don't want to take anything away from our producer [Howard Benson], because he did a great job, but before we went in to do the record, I knew exactly what I wanted to do with these songs. Like "Same Direction," the way it starts out, the way it's EQ'd, how it's small and then kind of blows up—that was my idea. I did that at home on Pro Tools before we went into the studio. I also did that for "The Reason," but it didn't work out in the studio. I always wanted strings on "The Reason," "Disappear," and "Lucky." And I got the idea for the feedback on "Disappear" from the Smashing Pumpkins song "Drown," from the *Singles* soundtrack. But the whole end of that song was inspired by Pearl Jam's "Black."

You have always been open about your inspirations. How do you make these influences your own? Musically, 1992 to 1995 was the most influential period of my life. I was really into the Chili Peppers, Fishbone, Smashing Pumpkins, and Pearl Jam. So when I look for inspiration, I think back to what I was so stoked about then. But when you listen to our record, you don't go, "Oh, this sounds like Pearl

Jam." For "Disappear," I just thought it would be cool to do the ending over and over again and have the guitar fade out while the other instruments came in and got louder.

You've also named many '70s soft-rock bands. Where do you see that influence popping up? Obviously, "The Reason" has an REO Speedwagon/Journey feel. I think "Disappear" kind of does, too.

"Out of Control" is one of the heaviest riffs on the record. What's the story behind

that tune? Last July, we finished the record—all we had to do was mix it—and we went to Hawaii to play a show for a radio station. When we got up to do soundcheck, I started playing the riff, and the guys started playing along with me, and our manager was like, "Whoa, what is that?!" I was making it up as I went along, but he encouraged me to keep going with it. I knelt down in front of my amp, called my voicemail, and recorded the riff on there so I wouldn't forget it. When we went home, we went into the studio and knocked it out, but it wasn't supposed to be on the record—the record was already done. But everybody thought it was fresh and new, and different from anything else on the record, so we decided to put it on, and it became the first single.

You play a lot of acoustic guitar on this record. Would you ever do an acoustic show? We've talked about it. We did an acoustic show a long time ago; it

was just me and Doug, before we had a record deal, or when we had just got our record deal. I would actually like to do an acoustic record—pick a handful of songs from both of our records, and then have a couple of new songs, or maybe some old songs that no one has ever heard. I can play all our songs acoustically. I do an acoustic version of "Out of Control" that doesn't sound heavy at all; it actually sounds pretty. The heaviest song on our last record was "Pieces," and I did an acoustic version of that as well.

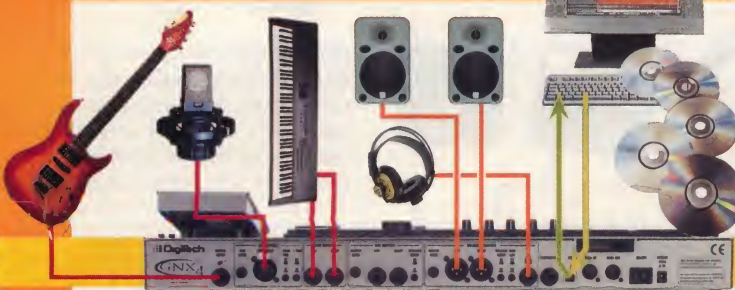
On "The Reason," you use a lot of voicings with ringing open strings. Where did you pick

CONTINUED ON PAGE 162



GNX4 GUITAR WORKSTATION™

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The GNX4 is the ultimate in recording simplicity. When it's time to record, you don't want to have to stop being a Guitarist and try to become a Recording Engineer. So whether you want to use the on-board 8-track digital recorder and Compact Flash, or stream to your Mac® or PC via USB and the enclosed software suite, just hook up anything and start recording.

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 ■ **MP3 playback.**
 ■ **USB connectivity** and pro recording



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- Six-channel 24-bit USB Audio and MIDI Interface
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- Built-in MP3 Player
- 24-bit A/D/A Converters
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- Lexicon® Pantheon™ Reverb Plug-in for the PC and Mac®
- Cakewalk™ Pyro Express CD burning software for the PC
- X-Edit™ Editor/Librarian



software. Stream four channels of 24-bit audio to your PC simultaneously while listening to two channels playback with

zero latency. Record and edit with the included PC Pro Tracks Plus™ and Mac® BIAS® Deck™ 3.5 SE multi-track software. Then process your work through world-class Lexicon® reverbs

courtesy of the Pantheon™ plug-in with 35 factory presets and 6 reverb types.

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The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation-Powered Presets



By Billy Clements

This month's songs feature both some great new and classic music. Slash and Velvet Revolver are now going full throttle, showing there is no letting up with their sonic guitar barrage. Thornley gives us a fresh tonal perspective in "So Far, So Good." And what hasn't been said about Led Zeppelin's timeless classic "Rock and Roll", the anthem for every guitarist who wants to be a rock star? I hope you enjoy these and the rest of the tones from this month's songs.

I got my hands on the new GNX4 today and I couldn't be more stoked. Not only do you have all the great modeling and effects available for getting this month's tones (which you can get at www.digitech.com/guitarone), but you also have a wealth of options for practicing and song creation.

One of the coolest features is the MP3 player, which lets you download all the great lesson clips from the magazine at:



Load these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

I hope these tones, playing hints, lessons, and ideas provided here inspire you to take your playing to the next level. See you on stage

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

VELVET REVOLVER "Slither"

Display Name: **SLITHER**

Chan One EQ	On	0.0	150	1500	3850	0
GeNetX	Chan1	Britstak	Vntg4x12	1	Britstak	Vntg4x12
Chan Two EQ	On	0.0	150	1500	3850	0
Tone	Ch1 / Ch2	99 / 99	-3 / 1	4 / 4	5 / 5	70 / 80
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp1	Vol Pre	0	99	—	—

TESLA "Caught in a Dream"

Display Name: **A DREAM**

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan1	Blackfac	Amer4x12	99	Crunch	Vntg4x12
Chan Two EQ	On	0.0	150	1500	4000	9
Tone	Ch1 / Ch2	22 / 25	0 / -3	0 / 6	7 / 5	70 / 85
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	On	Rotary	46	67	15	48
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp1	Vol Pre	0	99	—	—

SMASHING PUMPKINS "Disarm"

Display Name: **DISARM**

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan1	Acoustic	Direct	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	99 / 80	4 / 0	8 / 0	2 / 0	99 / 60
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	On	Hall	10	50	33	20
Exp Assign	Exp1	Vol Post	0	99	—	—

THORNLEY "So Far, So Good"

Display Name: **SO GOOD**

Chan One EQ	On	0.0	150	550	3200	0
GeNetX	Chan1	Cleantub	Amer2x12	99	Rectified	Vntg4x12
Chan Two EQ	On	0.0	150	800	4000	0
Tone	Ch1 / Ch2	20 / 60	0 / -2	0 / -3	7 / 3	80 / 65
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp1	Vol Pre	0	99	—	—

LED ZEPPELIN "Rock and Roll"

Display Name: **ROCKROLL**

Chan One EQ	On	0.0	150	1400	4000	-3
GeNetX	Chan1	Britstak	Brit4x12	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	2350	4350	0
Tone	Ch1 / Ch2	30 / 57	-3 / -3	9 / 4	0 / 4	80 / 80
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp1	Vol Post	0	99	—	—

TOBY KEITH "American Soldier"

Display Name: **SOLDIER**

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan1	Acoustic	Direct	1	Crunch	Vntg4x12
Chan Two EQ	On	0.0	150	550	4450	0
Tone	Ch1 / Ch2	99 / 45	4 / 0	2 / 3	3 / 5	99 / 65
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	On	Hall	10	50	33	40
Exp Assign	Exp1	Vol Post	0	99	—	—

"Slither" Velvet Revolver



By Lorne Behrman

Supergroups suck. Usually they start with an ego battle, and by recording time the band has surrendered to compromised compositions, with the band members settling for the lowest common denominator so as to not shatter any precious pride. Velvet Revolver, the GN'R/STP hybrid, is a rare case in which heritages are respected and fully integrated; the resulting music has traces of its members' pedigree while projecting a unique band sound. The dream team's first single, "Slither," from its highly drooled-over debut, *Contraband*, blends STP's signature rich chord voicings with GN'R's penchant for chromatically spiked riffage. The outcome is a feral roar overflowing with punk attitude and heavy-metal guitar aptitude.

THE INTRO

The classic two-guitar team is a semi-exclusive division of labor in which one man handles rhythm while the other handles lead. The Rolling Stones set the standard; their high-point was pairing Keith Richards' boogie grooves with Mick Taylor's sparkling blues explorations. In Velvet Revolver, Slash plays Mick Taylor to Dave Kushner's Keith Richards. And right from the get-go, territories are staked, as the intro pits Slash's elemental octave lead against Kushner's precise rhythm pattern. Slash's octave melody is best executed using your 1st finger for the 5th-string notes and your 3rd finger for the 3rd-string notes; use the fleshy

underside of your 1st finger to mute the 4th string. It's essential to the power and clarity of this riff that no unwanted strings ring out, so practice this line slowly, making sure your octave movements are clean and smooth.



Though the octave line seems to hold the aural glory in this section, check out Kushner's accompaniment. Guitar players spend hours working scale and arpeggio patterns—so pull out that metronome and work to get Kushner's downpicked straight-eighth notes gnat's-ass tight. Notice that every other bar begins with a big, ringing half-note chord; make sure these really breathe before you hunker down into the palm-muted open

6th string (D, as we're in drop-D tuning).

VERSE

The verse riff is a pungent two-bar statement with a sinister street metal vibe. Notice that before the vocals come in, Slash and Kushner play this pattern as a series of one-finger power chords (thanks again, drop D), but when Weiland enters, they keep things uncluttered, with everyone converging on the riff's root pattern. This emptiness of harmony lets Weiland get in deep with his vocal melody. The riff is based on the the D blues scale with the addition of a major 3rd (D-F#-G-Ab-A-C); this scale appears in **Fig. 1** as it lies on the 6th string. Working scales over single strings is a clever way to get out of the habitual "box" mentality of vertical scale pattern playing. Also, by confining scales to one string, you can easily visualize intervallic distances.

SOLO


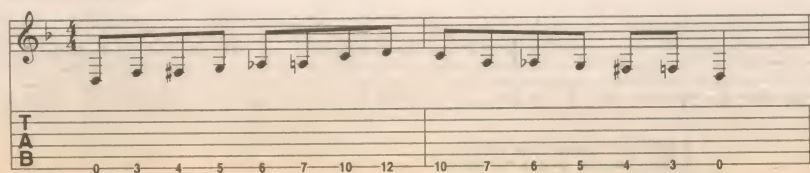
The solo portion uses a chord structure similar to that of the chorus but with a more driving groove, goading Slash to greasy flashes of rock 'n' roll brilliance. He blazes primarily through the D minor pentatonic scale (D-F-G-A-C), touching on the D Mixolydian mode (D-E-F#-G-A-B-C) in bars 6 and 7; check out how Slash uses repeated motifs to build excitement. The key to nailing this solo is attitude—and sleazy does it. But again, don't neglect Kushner's hip rhythm accompaniment, the deep groove of which inspires Slash throughout this workout. In addition to sneaking in spicy suspended 4ths, notice how Kushner mixes open chords into his accompaniment, adding color without detracting from the power and concise harmonic structure of the passage. 

Fig. 1

Drop D tuning:
(low to high) D-A-D-G-B-E



TONE ZONE

GUITARS 1 & 2: Solidbody

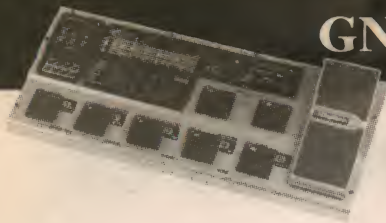
PICKUP/POSITION:

Humbucker/Neck

GAIN: 8

EQ: Bass/Mid/Treble: 6/4/6

FX: Wah



SLITHER

As Recorded by Velvet Revolver
(From the RCA Recording CONTRABAND)

Transcribed by Jordan Baker

By Velvet Revolver

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 142

Half-Time Feel

w/ misc. sound effect (next 8 meas.)

Gtr. 1
(slight dist.)

Rhy. Fig. 1

D5

C5/D

G/D

D

End Rhy. Fig. 1

musical notation for Gtr. 1 (slight dist.)

mf * <

TAB

*vol. swells

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2
(dist.)

D5

C5/D

musical notation for Gtr. 2 (dist.)

f

w/ wah-wah

TAB

Gtr. 3
(dist)

musical notation for Gtr. 3 (dist)

f

P.M. -----|

TAB

End Half-Time Feel

Gr. 1 tacet

D5 F5 F#5 A5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5
play 3 times

* sec. _____ Hey.

Gtrs. 2 & 3 Rhy. Fig. 2

End Rhy. Fig. 2

*sung on D.S. only

Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

Grtr. 4 (dist.)

f

12 10 11 12 9 10 13 12 9 10 12 12 12 10

Slither

Verse

Gtr. 4 tacet
N.C.

1. When you look, you see right through me.
2. When you seek me, you'll de - stroy me.

Gtrs. 2 & 3 **Riff A** **End Riff A**

P.M. -----

0 3 4 0 6 7 0 10 0 6 7 0 5 0 3 4

Gtrs. 2 & 3: w/ Riff A (6 times)

Cut the rope, de - fend to the my knees. Born and bro - ken ev' -
Rid my mind and smell to the pop - pies. Bored and blood - ied ev' -

1st time, Gtr. 4: w/ Fill 1
2nd time, Gtr. 4: w/ Fill 2

- ry sin - gle time. }
- ry sin - gle time. }

Fill 1 Gtr. 4

w/ slide

0 3 3/4 0 6 6/7 0 9/10 0 6 6/7 0 4/5 0 3

Fill 2 Gtr. 4

w/ slide

0 3 3/4 0 6 6/7 0 9/10 0 6 6/7 0 4/5 0 3

Slither

Gtr. 4 *tacet*

Al - ways keep me un - der fin - ger, that's the spot where you—

— { would tune — me. } Might see some type of plea - sure in — my mind. —
 — { might lin - ger. }

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5

Gtrs. 2 & 3

0 3 4 0 6 7 0 10 0 6 7 0 5 0 3
 0 3 4 0 6 7 0 10 0 6 7 0 5 0 3
 0 3 4 0 6 7 0 10 0 6 7 0 5 0 3

Chorus

Half-Time Feel

D5 Cadd9

Yeah, — here comes — the wat - er. — It comes — to

Gtr. 4 **Riff B**

0 3 4 0 6 7 0 10 0 6 7 0 5 0 3 4 0 4 5 0 5 7 0 10 0 5 7 0 5 0 4 5

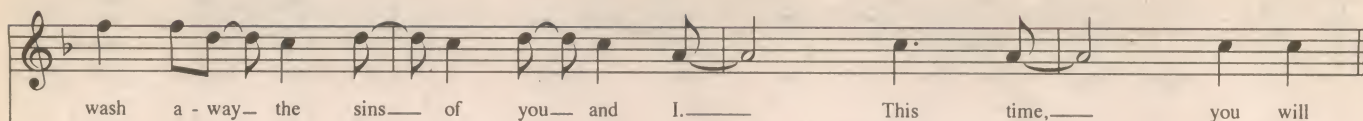
Gtrs. 2 & 3 **Rhy. Fig. 3**

3 3
 2 0
 0 0
 0 3

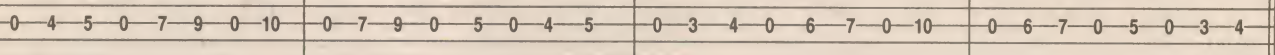
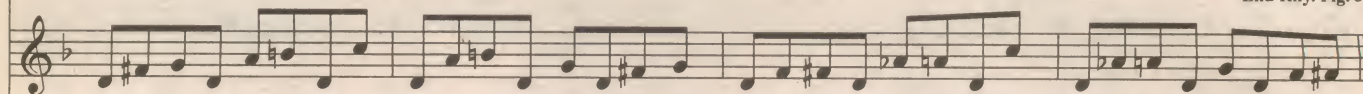
3rd time, Gtr. 5: w/ Fill 3
D5

D.S.

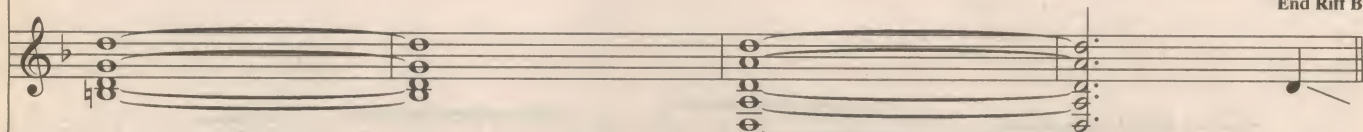
G/B



End Rhy. Fig. 3

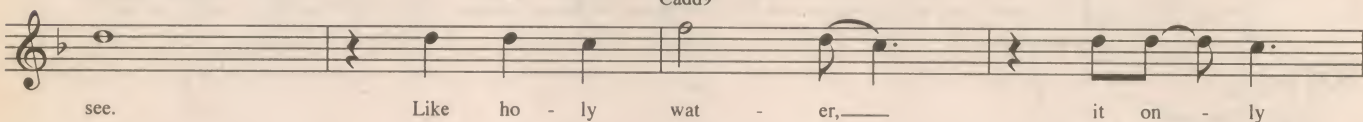


End Riff B



Gtrs. 2 & 3: w/ Rhy. Fig. 3
Gtr. 4: w/ Riff B

3rd time, Gtr. 5 tacet
Cadd9

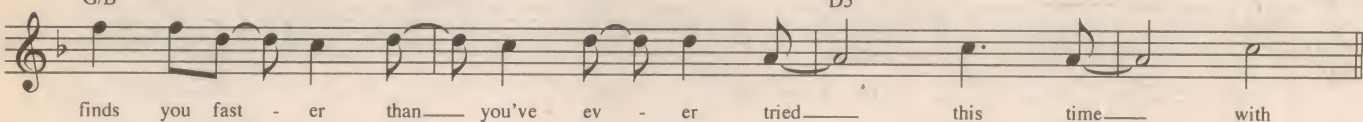


G/B

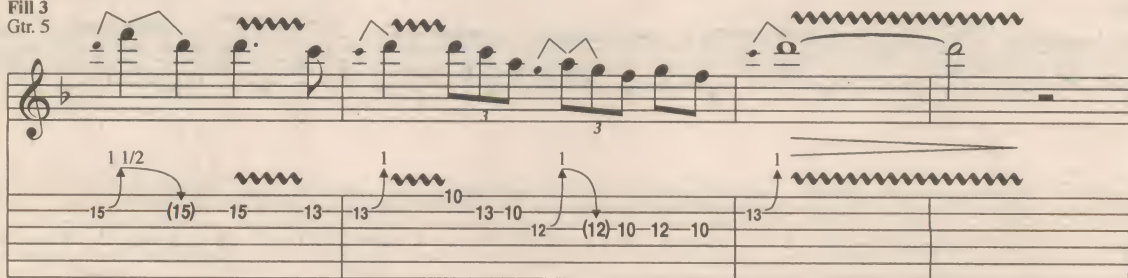
3rd time, Gtr. 5: w/ Fill 4

D5

To Coda

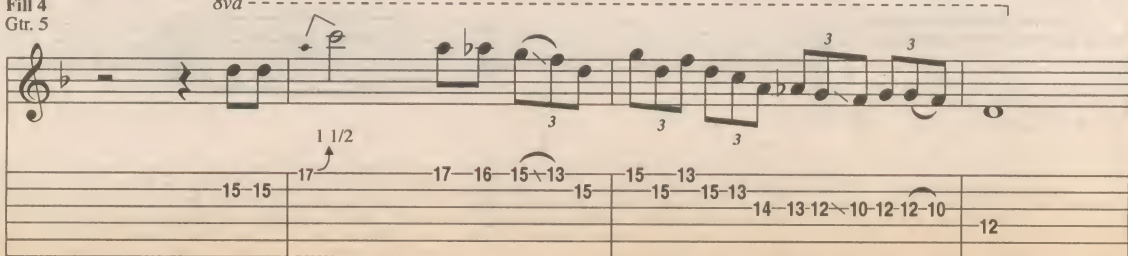


Fill 3
Gtr. 5



Fill 4
Gtr. 5

8va -



Interlude

Gtr. 1: w/ *Rhy. Fig. 1 (1st 7 bars)

Gtr. 4 tacet

D

Gtrs. 2 & 3 tacet

Gtr. 4: w/ misc. feedback (next 6 bars)

G/D

*omit tie on last chord

End Half-Time Feel

Guitar Solo

Gtr. 4 tacet

D

Gtr. 5
(dist.)

Gtrs.
2 & 3

Rhy. Fig. 4

G/B

8va

Cadd9

P.M. P.M. P.M. ---

D

8va

loco

P.M. P.M. P.M. ---

End Rhy. Fig. 4

Gtrs. 2 & 3: w/ Rhy. Fig. 4

Gtr. 5

C

D

Slither

C

G/B **Cadd9**

D

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
Gtr. 5 tacet

D5 F5 F#5 D5 Ab5 A5, D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

3. When you look, you see right through me.

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

Cut the rope, defend to my knees.

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

Born and blood-ied ev'ry single

D.S. al Coda

D5 C5 D5 B5 C5 D5 A5 D5 Ab5 A5 D5 G5 D5 F5 F#5

time. _____

Gtr. 4

0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4

Gtrs.
2 & 3

0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4
0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4
0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4

Coda

Outro

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

1st time, Gtr. 5 tacet

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 play 3 times

* me. _____ Hey.

Gtr. 4

10 11 9 10 13 9 10 12 12 12 10 11
12 12 12 12 12 12 12 12 12 12 12 12

* sung first time only

D5 C5 D5 B5 C5 D5 A5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5

13 10 12 13 10 9 10 12 12 12 10 11 12 (12)

Gtrs.
2 & 3

0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4 0
0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4 0
0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4 0

"So Far, So Good" Thornley



By Jordan Baker

Singer and guitarist Ian Thornley has returned to the scene with a new direction and a new band bearing his name. *Come Again*, the group's debut album, exhibits well-focused songwriting skills and an overall heavier sound than Thornley's previous group, Big Wreck. This month, we'll take a

look at "So Far, So Good," the first single off the album.

THE TUNING

Before tackling the song, you'll need to tune your guitar to open G with the 6th string dropped to C, all down an additional half step (low to high: C \flat -G \flat -D \flat -G \flat -B \flat -D \flat). Here's a way to get there from standard tuning if you don't

have a chromatic tuner: Play the 2nd string at the 2nd fret (D \flat) and tune the 1st string down to match that pitch. Next, play the 3rd string at the 3rd fret (B \flat) and tune the 2nd string to match. Play a 7th-fret harmonic on the 3rd string and tune that to the 1st string's 12th-fret harmonic, then play a 12th-fret harmonic on the 4th string and tune that to the open 1st string. Finally, tune both the 12th-fret harmonic on the 5th string and the 7th-fret harmonic on the 6th string to match the open 3rd string, and you'll be ready to go. Depending on your string gauges, you may need to lighten your fret-hand touch throughout the song to avoid pushing notes sharp.

the delay will also be doing its part to fill space.

THE PRE-CHORUS/CHORUS

The tuning gives us an interval of a perfect 5th between the 6th and 5th strings as well as between the 5th and 4th strings. This allows for a three-string sus2 voicing (Fig. 2A) that would require a larger stretch (or skipping a string) in standard tuning (Fig. 2B). (The same principle is shown with a major triad shape in Figs. 3A-B.) The arpeggiated figure played by Gtr. 4 adds

color to the chorus, implying extended chord voicings beyond the power chords and major triads of Gtr. 1. If you're the band's only guitarist or you're playing solo and want to combine both parts, refer to Fig. 4, which illustrates the full chords produced by combining the two guitar parts.

INTERLUDE

The interlude's conservative four-bar lead figure is played entirely on one string; a sustaining pickup adds a distinct harmonic scream to the longer notes. If you don't have such a pickup on your guitar, here are some alternatives for approximating the sound: 1) Use an E-Bow (much like a sustaining pickup, but in handheld form); 2) Use a harmonizer/pitch shifter set for a compound 5th interval (one or two octaves plus a 5th); 3) Experiment with natural feedback while facing your amp at a short distance. B

TONE ZONE

GUITARS 1 & 5: Solidbody

PICKUP/POSITION:

Humbucker/Bridge

GAIN: 8

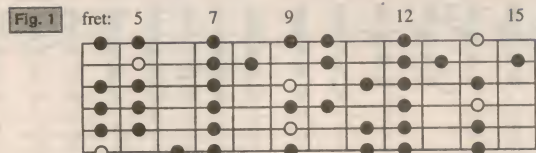
EQ: Bass/Mid/Treble: 8/5/7

GUITARS 2 & 4: Solidbody

PICKUP/POSITION: Single-Coil/Neck and Middle

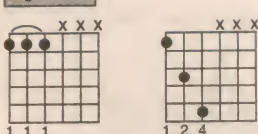
GAIN: 2

EQ: Bass/Mid/Treble: 5/4/7



*all figures

Figs. 2A-B



Figs. 3A-B

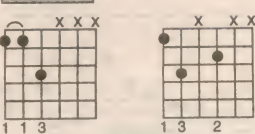
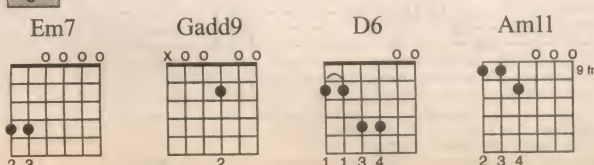
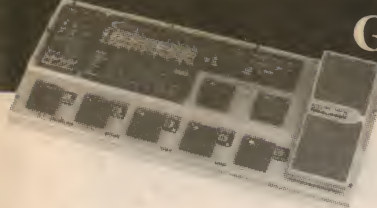


Fig. 4





SO FAR, SO GOOD

As Recorded by Thornley
(From the Roadrunner Recording COME AGAIN)

Transcribed by Jordan Baker

Words and Music by Ian Thornley, Gavin Brown,
Chad Kroeger and Jim Vallance

Open G/C tuning, down 1/2 step:
(low to high) C \flat -G \flat -D \flat -G \flat -B \flat -D \flat

Intro

Moderate Rock $\text{♩} = 86$

Gtr. 1 (elec.) D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 D5 C5

Riff A End Riff A Fill 1 End Fill 1

f w/ dist. P.M. P.M.

TAB

Verse

Gtr. 1 tacet
2nd time, Gtr. 4: w/ Fill 2 (2 times)

Em9 G/C Em9 G/C

1. I feel a lit-tle bit left of cen-ter, but then a-gain we've all been there be-fore.
2. I bet-ter find a way to cross my fin-gers, half the luck will get me twice as far.

*Gtr. 2 (elec.) *mf* w/ clean tone 8va loco 8va

Harm. Harm.

Gtr. 3 (acous.)

Rhy. Fig. 1

mp

*Two guitars arr. for one

Fill 2
Gtr. 4

8va

Harm.

14-12 12-12 14-12 12-12 14-12 12-12

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CHAD KROEGER PUBLISHING DESIGNER and JIM VALLANCE PUBLISHING DESIGNER

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AUGUST 2004» G1 The Magazine You Can Play 119

Gtr. 3: w/ Rhy. Fig. 1 (tacet on last beat)

Em9 G/C G \sharp /D

Ain't the way its sup - posed to be, — but it - 'll do for now. } 1., 2. When you're
The kit - chen counter is a bad re - mind - er of a bet - ter time.

loco 8va

Harm.

8 8 7 7 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7

So Far, So Good

Pre-Chorus

Gtrs. 2 & 3 tacet
2nd time, Gtr. 4 tacet
3rd time, Gtr. 5 tacet

Esus2 C5 Esus2 C5

right, you're right. Ev' - ry - thing else in my life just might be
3. right. Ev' - ry - thing else you messed up just might be

Gtr. 1

*omit 1st beat on D.S.

Esus2 C5 D5

wrong, } 1., 2., 3. you're wrong all the time.
wrong, }

P.M.

Chorus

E5 G5 D5 A5

So far, so good, 'cause no one knows I'm think - in',

Gtr. 4 (elec.) Riff B

mf w/ clean tone
let ring throughout

Gtr. 1 Rhy. Fig. 2

So Far, So Good

E5 G5 D C5

I ——— wish ——— I ——— could ——— show you the toll it's tak - in'.

End Riff B

(0) 0 0 0 2 0 0

End Rhy. Fig. 2

4 4 4 4 7 7 7 7 2 2 2 0

8 8 8 8
X X X X
5 5 5 5

Gtr. 1: w/ Rhy. Fig. 2 (1st 3 bars)
Gtr. 4: w/ *Riff B (1st 3 bars)

E5 G5 D5 A5

Some - times ——— I ——— live ——— as if there's no to - mor - row.

*omit last note

To Coda ♪ 1.
Gtr. 1: w/ Fill 1
Gtr. 4 tacet

E5 G5 D5 C5 D5 C5 D5 C5

So far, ——— so good. ———

2. Interlude

Gtr. 1: w/ Riff A (1½ times)
Gtr. 4 tacet

D5 C5 D5 C5 D5 C5

Gtr. 5 (elec.)

f w/ dist.

5 4 2 5 4 2 5 4 2 5 4 5 7 5 4 5 7

So Far, So Good

D.S. al Coda

Gtr. 1: w/ Fill 1 (2nd bar)

D5 C5 D5 C5 D5 C5

When you're

5 4 2 5 4 2 5 4 2 5 4 5 7

Coda

Gtr. 1: w/ Rhy. Fill 1

Gtr. 4: tacet

D5

Outro-Chorus

Gtrs. 1 & 4: w/ Rhy. Fig. 2 & Riff B

E5

G5

D5

A5

So far, so good, 'cause no one knows I'm fak - in',

E5 G5 D5 C5

I wish I could show you the toll it's tak - in'.

Gtr. 1: w/ Rhy. Fig. 2 (1st 3 bars)

Gtr. 4: w/ *Riff B (1st 3 bars)

E5

G5

D5

A5

E5

G5

Some - times I live as if there's no to - mor - row. So far, so good.

*omit last note

Gtr. 4: tacet

D5

C5

D5

C5

D5

C5

D5

C5

D5

C5

D5

C5

Gtr. 1

P.M. P.M.

2 0 2 0 2 0 2 0 2 3 2 0 2 3 2 0 2 0 2 0 2 0 2 0 2 3

Rhy. Fill 1

Gtr. 1

2 2 2 2 2 2 2 2

"Caught in a Dream" Tesla



By Douglas Baldwin

An electronics genius, Nikola Tesla invented the radio, AC current, and fluorescent light, among other things. Unfortunately, he was shoved under the rug in the early 20th century because he didn't have the all-American vibe of, say, Thomas Edison. Similarly, the band Tesla rode in on the wave of hair bands in the '80s, but their workmanlike blue-collar rock got unfairly trashed during the ascendancy of grunge in the '90s. Nikola died penniless and forgotten, but his rockin' namesakes are renewing *their* former glory with a new album and a surging new single.

THE RHYTHM WORK

"Caught in a Dream" is a ballad both bluesy and babe-friendly, with a lyrical theme that is surprisingly utopian (and idiosyncratically Teslan). The mix of acoustic and electric rhythm guitars propels a laid-back groove colored by standard and slide guitar. While the rhythm chords of the verse and chorus are pretty easy to finger, the rhythm itself can be challenging. Set your metronome to about 76 beats per minute and begin with evenly down-strummed eighth notes, adding

occasional up-strummed 16th notes towards the end of each measure. Lose most of the beginning of each measure while busy-ing up the end, and you'll have an

approximation of the Stonesy, stoned-on-Monday-morning strumming.

The bridge has a decidedly Beatles-flavored vibe. Chordally, it's imperative to honor the chromatically descending bass notes. Play the high G in each chord with your 4th finger, and let this note

ring as you switch chords. Don't strum the 5th or 6th strings, and don't re-voice the chords or use



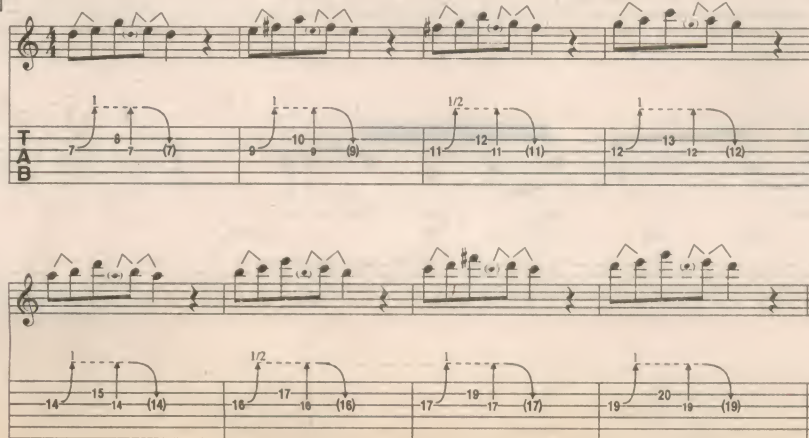
substitutes for simplicity, or you'll inadvertently dumb down this important section.

THE LEAD WORK

The beauty of the lead work in "Caught in a Dream" lies in its sparseness. In fact, most of the electric work can be considered accompaniment—either simple arpeggios of the open chords or restatements of the acoustic guitar parts. The few fills played by Gtr. 2 are simple country-blues-rock licks, but the occasional *oblique bend* makes them worth studying. An oblique bend is performed by bending one string while playing a second, unbent string. Several oblique bends on the G and B strings are shown in Fig. 1. To sound these correctly, you must first bend to the correct pitch, then hold that pitch while playing the unbent note; next, pick the bent note and release it. Each bend must be executed with rhythmic as well as tonal accuracy.

Gtr. 4's slide work is largely built upon the 2nd-inversion major triad (5th-root-3rd) on strings 4-2 that is a part of standard open tuning. If you wish to tackle the slide parts, find a suitable finger slide (any music store will carry a few) and practice getting this chord by placing the slide directly *over* the fret in question, not *behind* the fret, as you would if playing with your fingers. Use your pick-hand fingers to mute the strings that shouldn't ring, since moving the slide across them—as you will when you slide up or down at all—will cause them to vibrate (as will sticking them into one of Nikola's wall sockets). ☺

Fig. 1



TONE ZONE

GUITARS 2 & 4: Solidbody

PICKUP/POSITION:

Humbucker/Neck

GAIN: 4

EQ: Treble/Mid/Bass: 5/5/5

FX: Echo (Guitar 4)

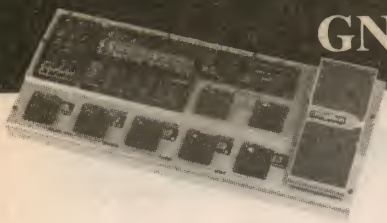
GUITAR 3: Solidbody

PICKUP/POSITION: Humbucker/Neck and Bridge

GAIN: 1

EQ: Treble/Mid/Bass: 5/5/5

FX: Phaser



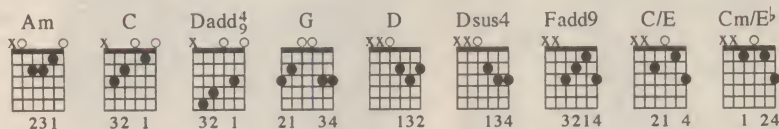
CAUGHT IN A DREAM

As Recorded by Tesla

(From the Sanctuary Recording INTO THE NOW)

Transcribed by Adam Perlmutter

By Jeff Keith and Frank Hannon



Intro

Moderately Slow ♩ = 76

Am
Rhy. Fig. 1

C

Dadd9

End Rhy. Fig. 1

Gtr. 1
(acous.)Gtr. 2
(elec.)*mf* w/ slight dist.T
A
B

Riff A

End Riff A

Gtr. 3 (elec.)

mf w/ slight dist.T
A
B

Gtrs. 1 & 3: w/ Rhy. Fig. 1 & Riff A

Gtr. 2

Am

C

Dadd9

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2 tacet

Am

C

Dadd9

1. If you can, i - ma - gine this, done,
2. What can - not will be

Gtr. 3

Caught in a Dream

Am 2nd time, Gtr. 2: w/ Fill 2 C Daddj

for the whole world shar - ing one big the kiss.
ev' - ry liv - ing thing un - der the sun.

0
2
3

2nd time, Gtr. 5: w/ Riff C (2½ times) 2nd time, Gtr. 2 tacet

Am C

Rhy. Fig. 2

Gtr. 1

These are thoughts all through my brain, and that I be day - dream ev' - ry - day
For - get col - or, for - get race, and just I be one dream big hap - py face

Rhy. Fig. 2A

0
1
2
2
0

0
1
0
2
3

Fill 2

Gtr. 2

let ring

8 8 8 (8)

Riff C

Gtr. 5

let ring throughout

0 2 2 1 0 1 3 2 0 1 3 2 0 0 0 2 3 2 3 3 3 2 3

Caught in a Dream

G D Dsus4 D

End Rhy. Fig. 2

that I'm a - live and well. Right now, I'm a - live, I'm feel - in'
a - mong this sea of peo - ple, live a - mong God's crea - tures, shar - in'

End Rhy. Fig. 2A

well. It's my life to live my way, so I'll keep to day - dream in' a - way.
love that was sent down from a - bove, here to share with one an - oth -'

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

Am

C

ev' - Who - knows, may - be some - day, it will all come true, and I will get my way,
er, fath - er, broth - er, sis - ter, moth - er, ev' - ry - bod - y, I shar - in' love, -'

2nd time, Gtr. 2: w/ Fill 3

Am

C

and we will live as one. love. shar - in'.

2nd time, Gtr. 2: tacet

C

Fill 1

End Fill 1

mf w/ slight dist. & slide

Fill 3

Gtr. 2

let ring -

Caught in a Dream

Chorus

G Rhy. Fig. 3 D Dsus4 D

I'm caught up in a dream, I'm gon - na wish for it all.

Gtr. 4 Riff B End Riff B

Gtr. 5 (elec.) Riff B1

mp w/ clean tone
let ring throughout

Gtr. 4 tacet Am Gtr. 4: w/ Fill 1 C End Rhy. Fig. 3

No one's gon - na tell me how, no way, this is my dream now.

Gtr. 5 End Riff B1

Gtrs. 1 & 3: w/ Rhy. Fig. 3
Gtrs. 4 & 5: w/ Riffs B & B1

G D Dsus4 D

I'm caught up in what seems simply im - poss - i - ble.

Caught in a Dream

DiGiTech Guitar Workstation Powered

Download presets at www.digitech.com.

Gtr. 4 tacet
Am

To Coda Φ

C

I ain't gon - na change a thing, no way, it's my dream.

1. Gtrs. 1 & 3: w/ Rhy. Fig. 1 & Riff A
Gtr. 5 tacet

Gtr. 2 Am

C

Dadd \sharp

let ring - - - - -

2. Bridge

w/ ad lib vocals
Gtr. 5 tacet

Fadd9

Gtr. 2

C/E

Cm/Eb

G

let ring - - - - -

Gtrs. 1 & 3

Gtr. 2 tacet
Fadd9
Rhy. Fig. 4

Gtrs. 1 & 3

C/E

I close my eyes and ev' - ry - thing -

Cm/Eb

End Rhy. Fig. 4

G

will be al right.

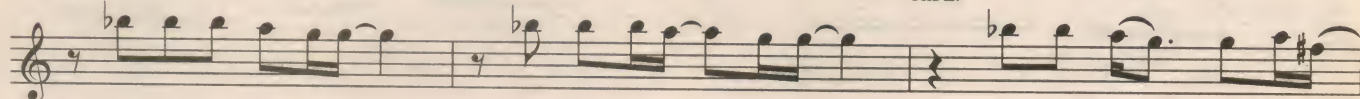
Caught in a Dream

Gtrs. 1 & 3: w/ Rhy. Fig. 4

Fadd9

C/E

Cm/Eb



Here in my fan - tas - y, — liv - ing in har - mon - y, — make my dream — come a - live. —

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (last bar) (2 times)

D

Dsus4

D

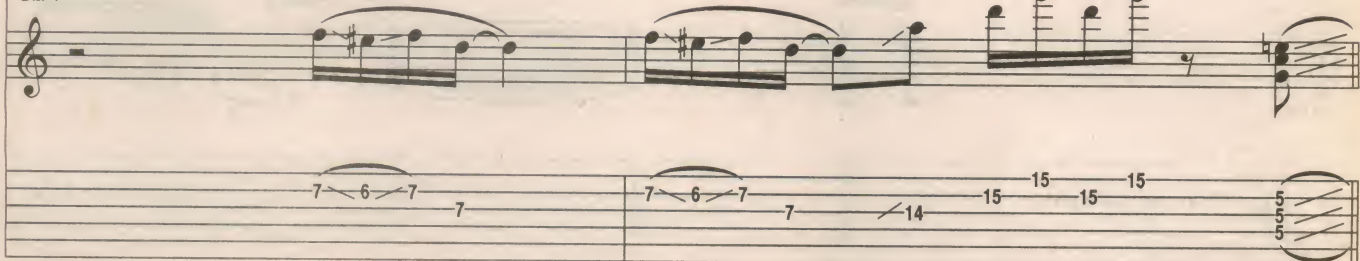
Dsus4

D.S. al Coda



Well, ah yeah. —

Gtr. 4



⊕ Coda

Gtrs. 1 & 3: w/ Rhy. Fig. 3 (2 times)

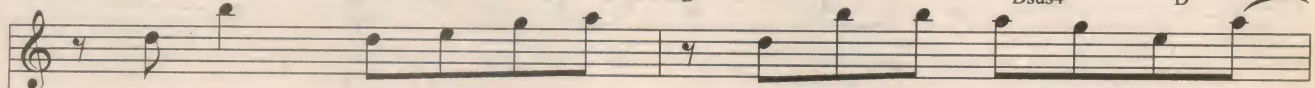
Gtr. 5 tacet

G

D

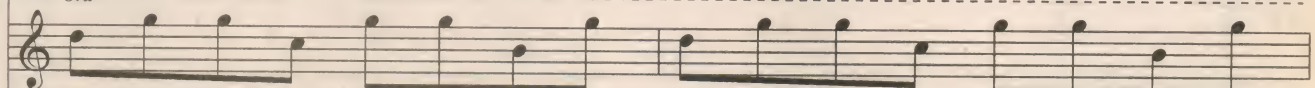
Dsus4

D

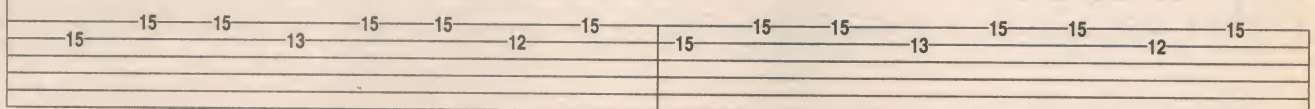


I'm caught up in a dream, I'm gon - na wish for it all. —

Riff D
Gtr. 2 8va



let ring throughout



Am

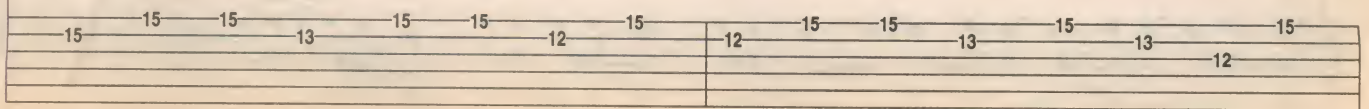
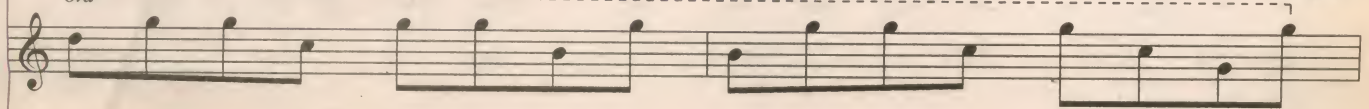
C



— No one's gon - na tell me — how, no way, this is my dream — now.

8va

End Riff D



Caught in a Dream

Gtr. 2: w/ Riff D

G D Dsus4 D

I'm caught up in what seems simply impossible.

Am C

I ain't gon-na change a thing, no way, it's my dream.

Outro

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
Gtr. 2 tacet

Am C Dadd#

If you can, imagine this,

Am C Dadd#

the whole world sharing one big kiss.

Am C Dadd#

Take away the pain and hurt, make like heaven here on

Gtr. 1: w/ Rhy. Fig. 2

Am C

earth, without reason to die, and giv-in' ever-last-in' life to all.

G D Dsus4 D Am

earth, without reason to die, and giv-in' ever-last-in' life to all.

"Rock and Roll" Led Zeppelin



By Dave Rubin

It takes cojones to name a song "Rock and Roll," as if it were the embodiment of the genre. But consider the source: Led Zeppelin ruled hard blues-rock in the 1970s with a macho, testosterone-drenched swagger both onstage and off—just ask Pamela Des Barres! Those androgynous-looking British chaps were no poseurs, however.

Led by superstar guitarist Jimmy Page, the mighty Zep roared on record like a 20-ton locomotive, breathing fire and brimstone fueled by the hippest blues licks east of the Atlantic Ocean. "Rock and Roll," lately the background music of more than one boomer TV commercial, girded the album that many believe to be Zep's best—*Led Zeppelin IV* (1971), or "Zoso," as the band had original-

ly titled it. As surely as "Stairway to Heaven" could have been dubbed "Power Ballad," "Rock and Roll" earned its props with a drum intro lifted from Little Richard's "Keep a Knockin'" (1957)—a boogie groove that growled like a souped-up "Rocket 88"—and a fingers-flying, orgasmic solo, tone as brown as the Mississippi River. In short: rock 'n' roll at its finest.

IT'S BEEN A LONG TIME

Except for the interlude and guitar solo, "Rock and Roll" has been streamlined down to one essential guitar part. Following the late Bonzo Bonham's rim-cracking intro, "Pagey" serves up a 12-measure I-IV-V rhythm solo (Rhy. Figs 1 and 1A) to set the table. Dig how he takes the traditional elements of 5ths, 6ths and b7ths (A-E, A-F# and A-G in the key of A major, for example) found in boogie patterns and rearranges them into a memorable two-measure riff spiked with a nasty half-step bend of the low b3rd to the major 3rd (relative to each

change). **Fig. 1** contains a variation similar to Link Wray's "Rawhide" (1959), which may indeed have influenced "Rock and Roll."

LET ME GET BACK

Page creates a new pattern for the verse with a spacious four-measure riff—over I (A7) and IV (D7) chords—that stands in dynamic contrast to the barely contained, compressed energy of the intro. Consisting simply of 5ths (preceded by a bass note, the bluesy b3rd) stated in measures 1–3, with a bit of propulsive syncopation in measure 4, the riff also recalls the glorious past and gives a nod to rockabilly. **Fig. 2**, a riff based on Elvis Presley's 1955 version of Little Junior Parker's classic number "Mystery Train," reveals how guitarist Scotty Moore incorporated a similar concept.



OOH YEAH, OOH YEAH


Following the 12-bar interlude, with its repeating A minor pentatonic motif, Page leaves his mark on rock 'n' roll history with an iconic 24-measure solo. His raucous romp through the A minor pentatonic scale, with a touch of A major pentatonic (A-B-C#-E-F#) thrown in for a little diatonic melody, is a masterpiece of dynamic tension and release. Repeating triplets are always a great way to create musical tension, and Page lashes his solo with them in measures 1–4, 8, and 19–20. Triplets also add flash—an appealing aspect of Page's style, in addition to his bona fide blues chops. **Fig. 3** shows a gaudy series of triplet pull-offs in the open position of the E blues scale (with grace notes from the major scale), favored by neo-rockabilly cats like Brian Setzer. 

Fig. 1

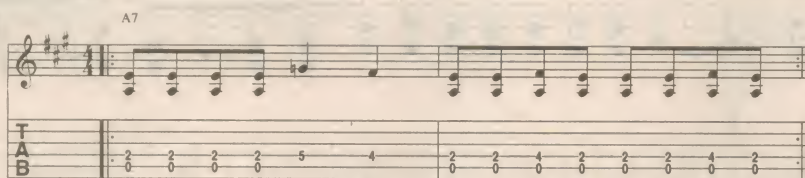


Fig. 2

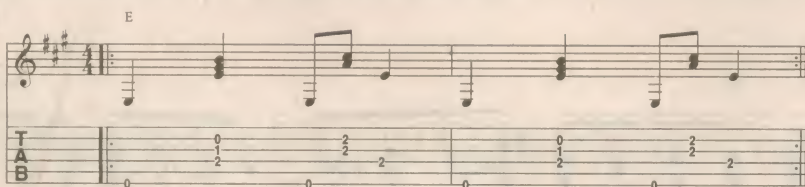
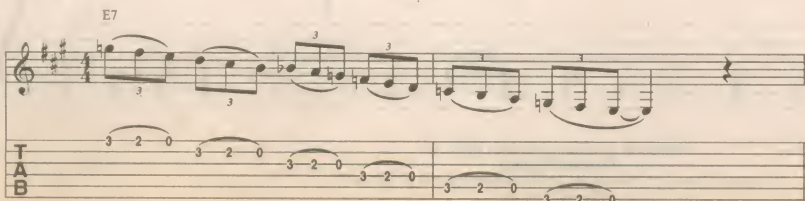
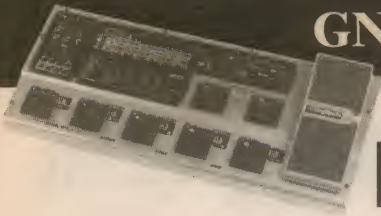


Fig. 3



TONE ZONE

GUITARS 1 & 2: Solidbody
PICKUP/ POSITION: Single-coil/bridge
GAIN: 8
EQ: Bass/Mid/Treble: 6/6/7



ROCK AND ROLL

As Recorded by Led Zeppelin
(From the Atlantic Recording LED ZEPPELIN IV)

Music and Lyrics by Jimmy Page, Robert Plant,
John Paul Jones and John Bonham

Intro

Fast Rock ♩ = 172

Gtr. 1 (dist.)

A7
Rhy. Fig. 1

Musical notation for the first system of the Intro, featuring a guitar line with a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a dynamic marking *f* and a half-note bend (1/2) on the 4th measure. Below the staff is a guitar tablature (TAB) with fret numbers: 2, 0, 4, 2, 0, 5, 2, 4, 0, 3, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 5, 2, 4, 0, 3.

D7

End Rhy. Fig. 1 Rhy. Fig. 1A

Musical notation for the second system of the Intro, continuing the guitar line with a treble clef, key signature of two sharps, and a 4/4 time signature. It includes a half-note bend (1/2) on the 4th measure. Below the staff is a guitar tablature (TAB) with fret numbers: (3) 2, 0, 4, 2, 0, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 5, 2, 4, 0, 3, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0.

A7

E7

Musical notation for the third system of the Intro, continuing the guitar line with a treble clef, key signature of two sharps, and a 4/4 time signature. It includes a half-note bend (1/2) on the 4th measure. Below the staff is a guitar tablature (TAB) with fret numbers: 2, 0, 2, 0, 4, 2, 0, 5, 2, 4, 0, 3, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 5, 2, 4, 0, 3.

A7

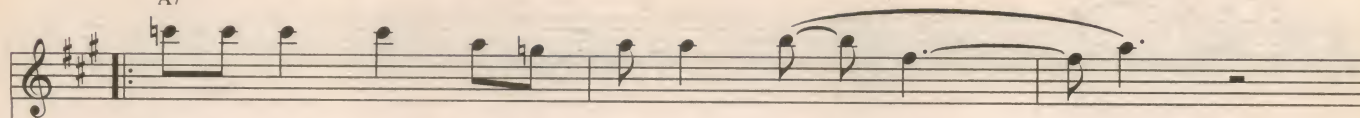
End Rhy. Fig. 1A

Musical notation for the fourth system of the Intro, continuing the guitar line with a treble clef, key signature of two sharps, and a 4/4 time signature. It includes a half-note bend (1/2) on the 4th measure. Below the staff is a guitar tablature (TAB) with fret numbers: (3) 2, 0, 4, 2, 0, 2, 0, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0, 5, 2, 4, 0, 3, 2, 0, 4, 2, 0, 2, 0, 4, 2, 0.

Verse

3rd time, Gtr. 2 tacet

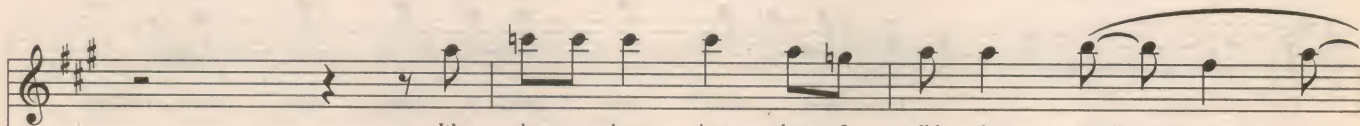
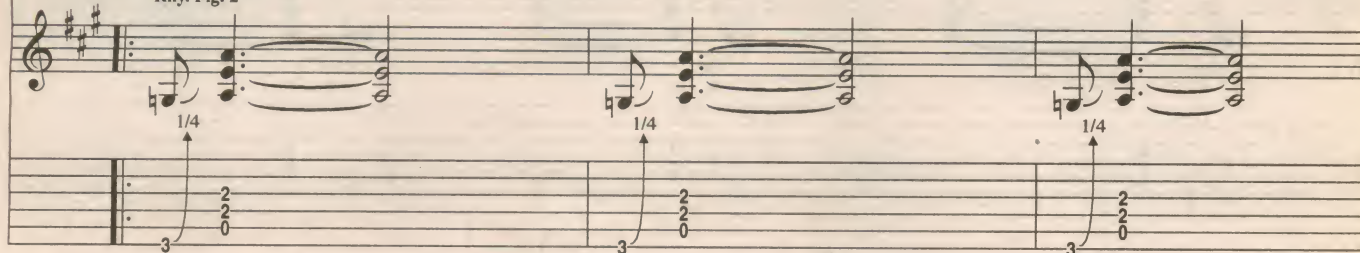
A7



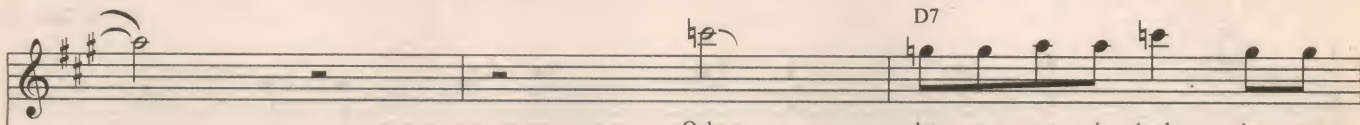
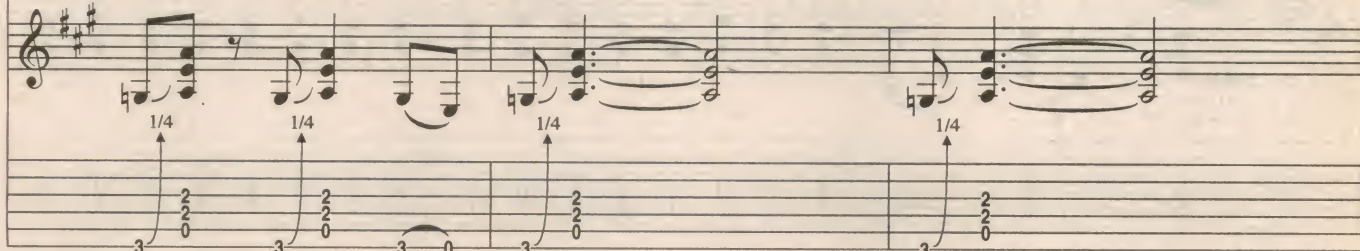
1. S'been a long time since I rock and rolled.
 been a long time since "The Book of Love."

3. See additional lyrics

Rhy. Fig. 2



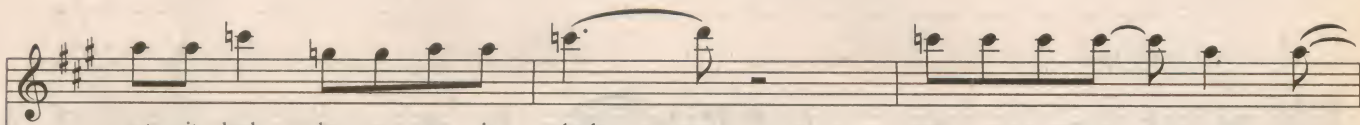
It's been a long time since I did the stroll.
 I can't count the tears of a life with no love.



Ooh,

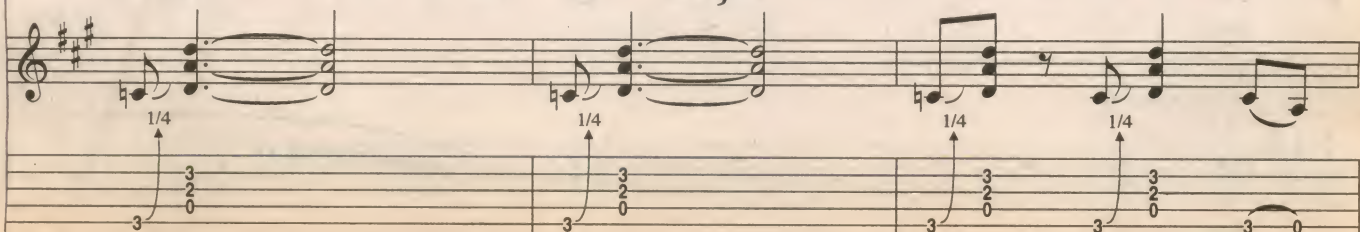
D7

let me get it back, let me
 Car - ry me back, car - ry



get it back, let me get it back,
 me back, car - ry me back,

ba - by, where I come from.



A7

E7

It's been a long time, been a long time, been a long,

D5

lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

To Coda

End Rhy. Fig. 2

1.

Gtr. 1: w/ Rhy. Fig. 1

A7

time. Yes it has. 2. It's

1.

Gtr. 1: w/ Rhy. Fig. 1

A7

time. Ah.

Interlude

Gtr. 1: w/ Rhy. Fig. 1

A7

Gtr. 2
(dist.)

Gtr. 1: w/ Rhy. Fig. 1A

D7

E7

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2

A7

Rock and Roll

The first system of guitar notation consists of a treble clef staff and a six-string bass staff. The treble staff contains a melodic line with three triplet markings (indicated by a '3' over a group of three notes) and various accidentals. The bass staff contains a bass line with fret numbers (2, 0, 4, 2, 0, 2, 4, 0, 0, 4, 0, 0) and fingerings (1, 1, 1, 1/2, 1, 1). A slur connects the first two measures of the bass line.

The second system of guitar notation continues the piece. The treble staff shows a melodic line with a triplet and a slur. The bass staff contains fret numbers (7, 5, 7, 7, 5, 7, 5, 7, 5, 7, 5, 7, 5, 8, 5, 7) and fingerings (1/2, 1). A slur connects the first two measures of the bass line.

The third system of guitar notation includes a treble clef staff and a six-string bass staff. The treble staff features a melodic line with triplet markings and a 'D7' chord marking. The bass staff contains fret numbers (9, 6, 8, 10, 7, 9, 11, 8, 10, 9, 12, 9, 11, 10, 13, 10, 12, 10, 12, 10, 13, 13) and fingerings (2, 1/2). A slur connects the first two measures of the bass line.

The fourth system of guitar notation continues the piece. The treble staff shows a melodic line with a slur. The bass staff contains fret numbers (13, 10, 12, 13, 12, 10, 11, 12, 12, 10, 10, 11, 12, 12, 10, 11, 12, 10, 12) and fingerings (2, 1/2, 1/2). A slur connects the first two measures of the bass line.

The fifth system of guitar notation includes a treble clef staff and a six-string bass staff. The treble staff features a melodic line with a slur and a 'loco' marking. The bass staff contains fret numbers (10, 11, 10, 12, 12, 10, 15, 15, 15, 15, 15, 15, 15, 15) and fingerings (1, 1, 1, 1, 1, 1, 1). A slur connects the first two measures of the bass line.

Rock and Roll

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic line featuring eighth and sixteenth notes, some beamed together. A measure rest is indicated by a double bar line with a diagonal slash. The piece then continues with a series of eighth notes, some beamed in groups of three, and a final measure ending with a quarter note and a fermata. The bottom staff is a bass line consisting of numbers (15, 13, 14, 8, 5, 7, 5, 8, 7, 5, 7, {7}) with arrows indicating fingerings (1, 1/2) and slurs. A chord symbol 'E7' is placed above the first measure of the bass line.

Exercise 10, D7. The top staff shows a melodic line with eighth-note triplets and a final quarter note. The bottom staff shows a bass line with eighth-note triplets and a final quarter note.

Gtr. 1: w/ Rhy. Fig. 1

A7

D.S. al Coda

9 7 5 7 5 7 7 7 7 5 7 5 7

⊕ Coda
Gtr. 1: w/ Rhy. Fig. 1
A7

Outro
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A9

time. 3 Yeah. hey. *play 4 times*

Gtr. 1 D7

Gr. 1: w/ Rhy. Fig. 1
A7

Ooh, yeah, ooh, yeah.

Rock and Roll

E7

S'been a long time, been a long time, been a long, lone - ly, lone - ly, lone -

D5

Gtr. 1

Gtr. 1 tacet

ly, lone - ly, lone - ly time.

(drums) 5

Free Time (♩ = 130)

A7

Gtr. 1

Additional Lyrics

3. Seems so long since we walked in the moonlight,
Making vows that just couldn't work right.
Open your arms, opens your arms, open your arms,
Baby, let my love come running in.
It's been a long time, been a long time,
Been a long, lonely, lonely, lonely, lonely, lonely time.

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"Disarm" Smashing Pumpkins



By Douglas Baldwin

With its sole acoustic guitar, pocket orchestra, tympani, and chimes, "Disarm" may be an atypical Pumpkins release, but it's certainly indicative of Billy Corgan's reach. Since the Smashing Pumpkins, er, *smashed* after their smashing success in the '90s, it's been rather clear that the head Pumpkin was the band's mastermind, capable of employing everything from walls of guitar to orchestral textures in service to his imagination.

Currently (and perhaps ironically), Corgan is presenting new material in a solo acoustic setting, having just recorded a set of songs loosely based on his home city of Chicago.

THE STRUMMING

The fingerings for the chords shouldn't present a problem to most guitarists. What's notable about them is the use of the 3rd finger to hold down the D note on the 2nd (B) string throughout most of the song. This has become a trademark of '90s and

new millennium rock, from Creed to Green Day. Remember as you're learning the song to keep your 3rd finger down throughout, and it will be one less finger placement to worry about. An interesting parlor game can be made of this approach, where a single note is held with the same finger over increasingly remote chords. Try this with other notes and other fingers, and even with open strings, and you'll be amazed where it will take you.

Scan the transcription carefully and you'll see that throughout the song, the 1st (high E) string almost never rings. In light of his energetic strumming, how does William the Pumpkin achieve this? Simple: "wrong" technique. To develop a flexible strum, it's important to disengage the strumming hand from the face of the guitar. However, by deliberately breaking the rule and locking the strumming hand's 3rd and 4th fingers on the 1st string, Mr. Corgan manages to create a slightly darker voicing. This strumming motion can be emulated using what's often called a "pencil grip." Hold the pick between your

thumb and first two fingers, and strum with a slight sideways motion of your wrist and forearm. Stronger strums will actually lead the pick right into your 3rd and 4th fingers.

THE COUNTING

Even with strum-hand fingers rooted as such, it's still quite possible to generate the throbbing rhythm that fuels "Disarm." In fact, the entire rhythmic tale is well told in the first four measures of the transcription. After a rapid

down/up strum for the first pair of 16th notes (counted "and-uh"), Billy plays evenly down-strummed eighth notes (counted "one-and, two-and, etc."), pushing ahead the chord change to Cadd9 by an eighth note, so that it lands on the "and" of the fourth beat. These

three rhythmic devices—the 16th-note flourish, the even eighth notes, and the "pushed" change—make up virtually all of the acoustic guitar work in "Disarm"; Fig. 1 illustrates this point. As you become more comfortable with the song, listen for the occasional accents, as well as for the crescendos that lead to the G-D/F#-Em7 cadences. Dynamics like these can be dictated by your pick grip: held loosely, the pick generates a quiet strum; held firmly, it generates a forceful strum.

THE ORCHESTRATION

Billy Corgan's orchestral touches are worth recreating on guitar. The dramatic tympani-plus-chimes flourish that announces the first verse can be played fingerstyle with a double-octave grip, as shown in Fig. 2. Pick the 6th string with your thumb and the 1st string with either your 1st or 2nd finger. Meanwhile, Fig. 3 shows the two-part line that enters at the first chorus. Play this with a clean or warmly overdriven tone, picking the notes just before the indicated attack, and try adding swells with either a volume pedal or your guitar's knob. **B**



Fig. 1

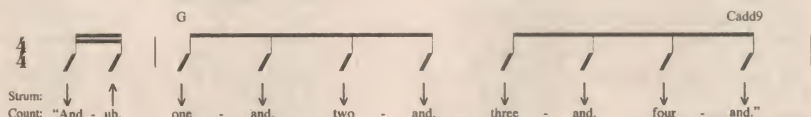


Fig. 2

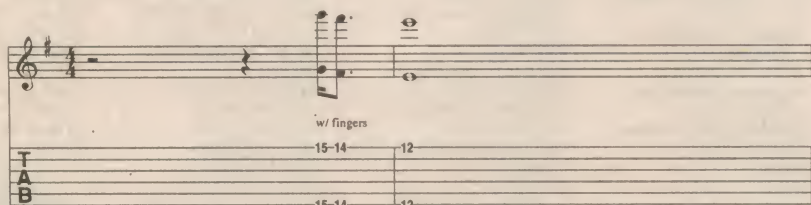
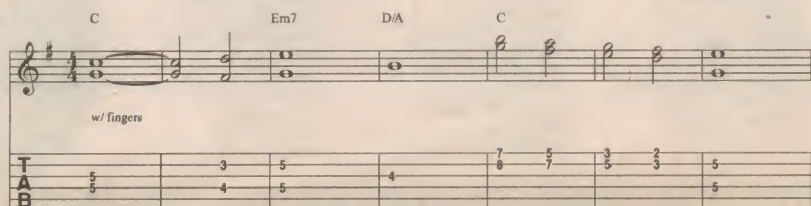
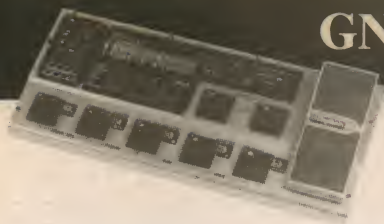


Fig. 3





DISARM

As Recorded by Smashing Pumpkins
(From the Virgin Recording SIAMESE DREAM)

Words and Music by Billy Corgan

Intro

Moderate Rock ♩ = 132

Em7

Rhy. Fig. 1

Cadd9

Gtr. 1 (acous.)

mf

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

G

D/F#

(On repeat): 1. Dis

End Rhy. Fig. 1

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3½ times)

*T = thumb on 6th str.

Em7 Cadd9 G

arm you with a smile and cut you like you want
arm you with a smile and leave you like they left

D/F# Em7 Cadd9

me to. Cut that lit - tle child in -
me here to with er in de ni - al. The

G D/F# Em7 Cadd9

side of me and such a part of you.
bit - ter - ness of one who's left a lone. } Oo,

Disarm

G D/F#

[illegible]

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

And what I choose _____ is my choice. _____ What's a boy _____

— sup - posed to do? C

The kill - er in me ——— is the kill - er in you. ——— My love,

C

I send this smile o - ver to you.

Example 10-10 shows a musical staff with four measures. The first measure contains a half note G4 with the chord Em7 above it. The second measure contains a half note A4 with the chord D/A above it. The third measure contains a half note B4 with the chord Em7 above it. The fourth measure contains a half note C5 with the chord D5/A above it.

Gr. 1

Disarm

C

D.S. al Coda

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 2

C Em7 D/A

What I choose is my voice. What's a boy

C

sup - posed to do? The kill - er in me is the kill - er in you.

Em D C

My love, I'll send this smile

Gtr. 1 Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

Gtr. 1

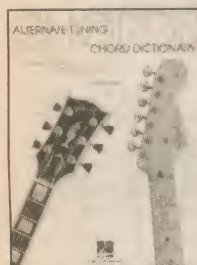
Gr. 1

D

Em

C

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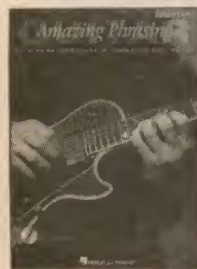


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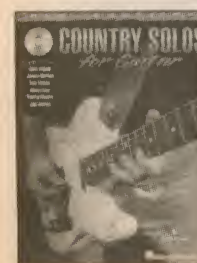
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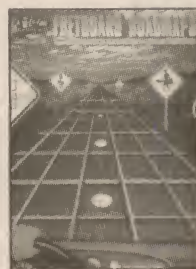
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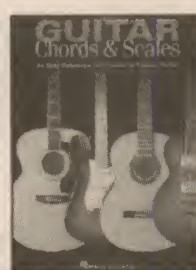


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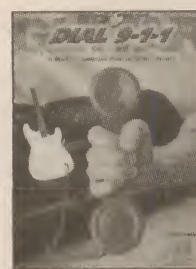


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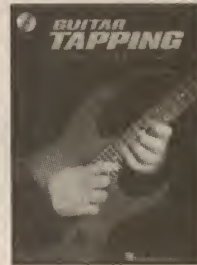


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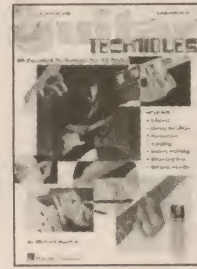


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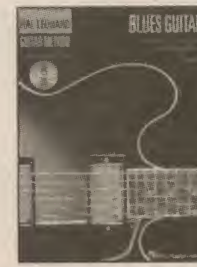
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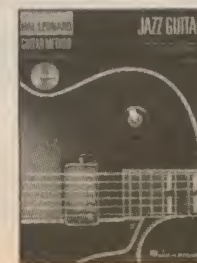
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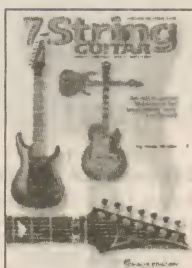


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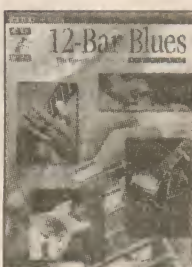


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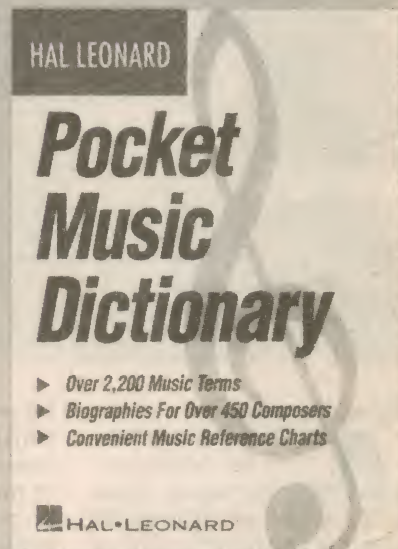
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"American Soldier" Toby Keith



By Douglas Baldwin

At 43, Oklahoma-born Toby Keith has been a successful Nashville-based performer for over 10 years. He recently co-wrote "American Soldier" with Chuck Cannon, another Nashville stalwart. Keith records for DreamWorks, a movie/music/animation conglomerate, and the strings and session musicians performing "American Soldier" certainly generate the atmosphere of a multi-million-dollar movie soundtrack. Mr. Keith takes over four minutes to make his musical and lyrical point. Contrast this with a similarly titled song from 1965 by a 19-year-old newcomer named

Donovan—"Universal Soldier," which was written by Buffy Sainte-Marie, a Native American of the Cree nation, and performed on a single guitar in just over two minutes. Ironically, the song was released on the Hickory label, then one of the biggest recording and publishing outfits in Nashville. "American Soldier" posits an eternal "us-versus-them" scenario, whereas "Universal Soldier" implies that there is no "them." So, has Nashville changed, or have we?

STRUM! TWO! THREE! FOUR!

Regardless of its mansion-on-the-hill "new country" veneer, "American Soldier" can still be reduced to a simple strumming song. Focus on the rhythm of the fingerpicked guitar and the hand-held percussion, and you'll hear an insistent 16th-note pulse. Put this in your strumming hand by counting "one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh" and moving your hand in a steady down-up motion. Begin on the song's



introductory A major chord, giving just a little extra accent to each beat, and you should come up with a groove like that demonstrated in Fig. 1.

The next chord might prove challenging. It's an E/G#—spoken "E over G sharp"—which denotes an E major triad over a G# bass note (the lowest note) as opposed to the root, E. When you play the E/G# chord, be prepared to stretch your 1st finger a bit to reach the note E (4th string, 2nd fret), while allowing your 3rd finger to angle over a bit from the 6th (E) string, deadening the 5th (A) string. If you extend the song to include the guitar solo and the coda, you'll need the F#m7 chord. It might be a bit of a challenge to those not yet comfortable with covering all six strings with their 1st finger, but if you enjoy playing the song, you'll face the struggle bravely.

MIL-SPEC DETAILS

The rest of the chords shouldn't prove too daunting, and with the suggested strumming rhythm, you'll have a perfectly serviceable rendition of "American Soldier." However, to really make the song come alive, try adding to the strummed guitar—or replacing it—with the bright fingerpicked pattern so prominently heard at the beginning of the song. The fingerpicked pattern shown in Fig. 2 should get you started. (You'll need to capo at the 9th fret.) Play the notes on the 5th string with your thumb, and use your fingers play the notes on strings 2–4. Try transferring this pattern to the rest of the chords in "American Soldier."

The guitar solo is another detail worth tackling. Derived from the A major scale (A–B–C#–D–E–F#–G#), it's fingered most effectively in 9th position. Watch for the second measure's clever climb, which shifts between scale- and arpeggio-based patterns, as well as for the general use of chord- and non-chord tones to create a melodic statement while remaining totally "inside" the key. **B**

Fig. 1

Strum:

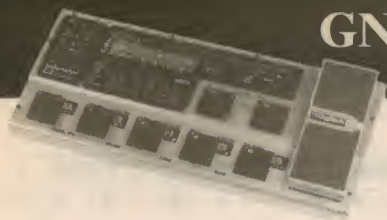
Count: "One - ee - and uh, two - ee - and uh, three - ee - and uh, four - ee - and uh"

Fig. 2

Capo IX
(C)

let ring throughout

T	1	0	1	3	3	0	2	0	2
A	0	2	0	2	3	0	2	0	2
B	3	3	3	2	3	2	3	3	2



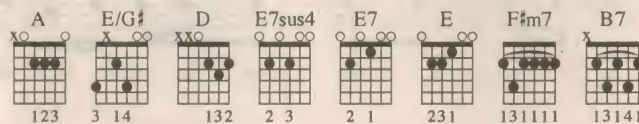
AMERICAN SOLDIER

As Recorded by Toby Keith

(From the DreamWorks Recording SHOCK 'N Y'ALL)

Words and Music by
Toby Keith and Chuck Cannon

Arranged by Adam Perlmutter



Intro

Moderately $\text{♩} = 86$

(Keyboards)

Verse

A

1. I'm just try-in' to be a fa-ther, raise a
do it for the mo-ney, there's...

E/G#

daugh-ter and a son. Be a lov-er to their moth-er, ev-'ry-
bills that I can't pay. I don't do it for the glo-ry, I just

D

thing to ev-'ry-one. Up and at 'em bright and ear-ly, I'm all
do it an-y-way. Pro-vid-ing for our fu-tures, my re-

E7sus4 **E7**

bus-'ness in my suit. Yeah, I'm dressed up for suc-cess, from my
spon-si-bil-i-ty. Yeah, I'm real good un-der pres-sure, be-in'

1. **E7sus4** **E7** 2. **E7sus4** **E7**

head down to my boots. 2. I don't all that I can be. 3. And I can't

Verse

A

call in sick on Mon-days when the week-end's been too strong. I just

E

work straight through the hol-i-days, some-times all night long. You can

D

bet that I stand read-y when the wolf growls at the door. Hey, I'm

American Soldier

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E7sus4 E7 E7sus4 E7

sol - id, hey I'm stead - y, hey, I'm true down to the core. 4. And I will al -

Verse
A

- ways do my du - ty, no mat - ter what the price. I've

E

count - ed up the cost. I know the sac - ri - fice. Oh, and

D

I don't want to die for you, but if dy - ing's asked of me, I'll

E7sus4 E7 E7sus4 E7

bear that cross with hon - or, 'cause free-dom don't come free. I'm an A -

Chorus

2nd time, Elec. Gtr. w/ Fill 1

2nd time, Elec. Gtr. tacet

A F#m7

mer - i - can sol - dier, an A - mer-i - can. Be-side my broth - ers and my sis - ters, I will

D

proud - ly take a stand. When lib - er - ty's in jeo - par - dy, I will

A

al - ways do what's right. { I'm out here on the front lines, I'm out here on the front line, so

B7 D

sleep in peace to - night. sleep in peace to - night. A - mer - i - can sol - dier,

Fill 1

Elec. Gtr.

10

American Soldier

To Coda ♪ Guitar Solo

E7sus4 E7 A

I'm an A - mer - i - can — sol - dier.

Elec. Gtr.

mf
w/ dist.

P.M. ---

7 9 9 7 9/11 {11} 12 9 11 12 9 11 9 10 9-10-12

F#m7

hold bend

10 10-12 12 12-12 12 (12) 10-10 11 9 10 12 10

D E7sus4 E7 D.S. al Coda

Yeah, an A -

12 10-10 12 10 10 14 10-10 10 10 12 10 12 14 12 10 12 12 (12)-10-12 12 (12)

♪ Coda Outro

A F#m7

mer - i - can, an A - mer - i - can, an A -

D E A

mer - i - can sol - dier.

F#m7 D E7sus4 E7 A

F#m7 D E7sus4 E7

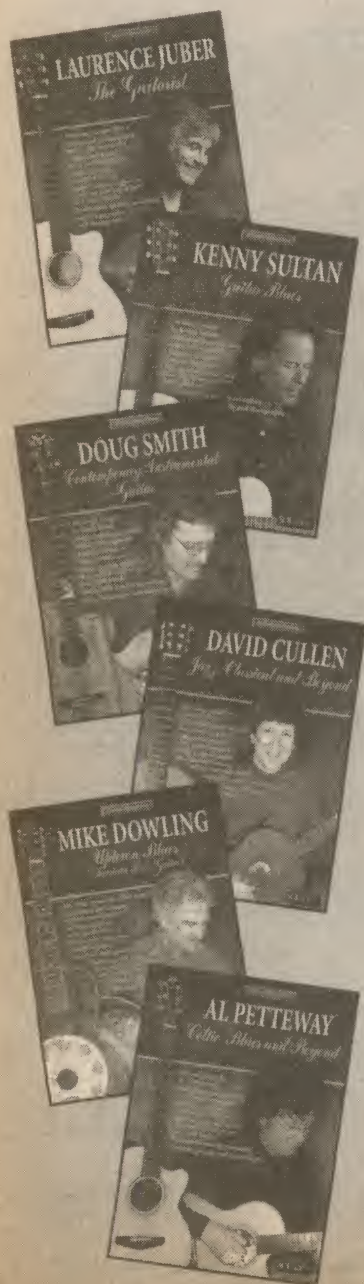
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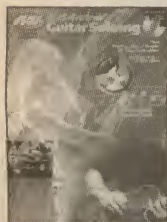
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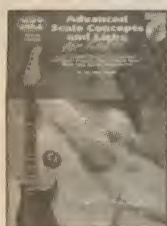


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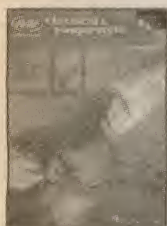


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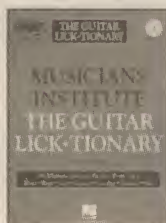


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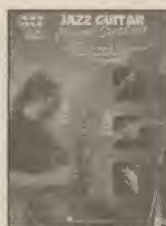


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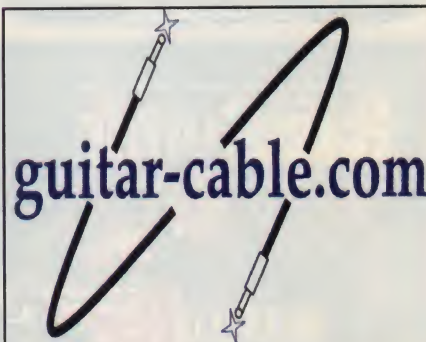
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HOOBASTANK

CONTINUED FROM PAGE 104

that up? You mean playing a barre chord, like an A, on a standard-tuned guitar, and leaving the B and E open? I got that from Porno for Pyros. I remember them doing shit like that and thinking it was cool. I was doing that a long time ago. On the last record, we had "Up and Gone" and "Ready for You," and I did acoustic versions of those songs, using those types of chords. It wasn't until this record that I wrote something with them.

What's the story behind "Just One"? We had a lot of success with "Crawling in the Dark" [the first single off *Hoobastank*], so I thought I should come up with something kind of like it. That's where it came from, and I remember thinking, "Shit, does this sound too much like 'Crawling in the Dark'?" I played it for Doug, and he started laughing. He could tell. I was like, "Is it *that* bad?" But no one outside the band has said it sounds like "Crawling in the Dark." It was just the same type of style.

How did you get your rhythm playing so tight on "Just One"? You said your timing was bad on drums—is it better on guitar? Yeah, it's *way* better on guitar. But still,

"I'm not saying, 'I'm done, I don't want to better myself as a guitarist.' It's just hard when I'm focused more on writing songs than on playing scales."

what you're hearing on our CD—and what you're hearing on everybody's CD—is tighter than we can play it. That's what studios are for. On every record, people are fixing things with Pro Tools. I played to the click track with drums, but if for some reason I couldn't do it, they would edit it. And that's not something I'm proud of, but that's just the way it is. I can play the song live, and it sounds great.


You tuned to C# for this record, right? It's open C#, like an open C, but I didn't use it on all the songs. On our first record, I used open E a lot. I started messing with open E years ago, when I was listening to the Black Crowes song "She Talks to Angels." I found different chords and positions that I couldn't play in standard tuning, so I started to write some songs with it. I thought it would be cool to use the same concept but drop the tuning lower to make it heavier. To be honest, I'll probably never do that again, because it was a pain in the ass to record—I was constantly tuning! But I thought since

I'm the only guitar player, it would thicken things up.

You mentioned that on "The Reason," the verse has the same chords as the chorus.

There are a few other tunes with this same concise style. It's been happening more and more. Like, six or seven years ago, you could have never got us to do that. In the early stages of a band, everyone wants to be flashy and have all these parts, like, "Dude it can't be the fuckin' same or the music will all sound the same." But some of the best songs are just three chords over and over, with little things changing here and there.

Do you feel more like a songwriter than you do a guitar player? Yeah, I kind of do feel more like a songwriter. I know what I'm capable of on guitar, and I also know what I'm *not* capable of, and I don't do those things, because I don't want things to sound like shit. I'm not saying, "I'm done, I don't want to better myself as a guitarist." I do want to get better, but it's hard when I'm focused more on writing songs than on playing scales.

Do you ever practice scales? No [laughs]—I just don't have time to! 

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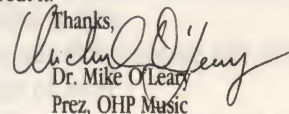
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Jimmy Page The Softer Side of Zep

RENOWNED FOR THE INESTIMABLE IMPACT HE'S HAD on electric guitar playing, Led Zeppelin's Jimmy Page was also a badass acoustic picker. In fact, the man who is arguably the great-

est electric riff-writer in rock history also contributed some of the genre's most memorable acoustic riffs: "Stairway to Heaven," "Bron-Y-Aur Stomp," and "Over the Hills and

Far Away," to name a few.

Early on, Page used a Harmony acoustic guitar, but later, his acoustic axe of choice was a 1971 Martin D-28. He used Ernie Ball Earth-woods strings and a Barcus-Berry pickup taped to the guitar. But, according to Page, one of the main keys to his acoustic tone was the Altair Tube Limiter. "I found out about the unit from a chap named Dick Rosmeni," said Page in an interview with *Guitar World Acoustic*. "It turned out to be so good and reliable, we were still using it on our last studio album, *In Through the Out Door*."

An early example of Page's tasty acoustic work is "Ramble On," from *Led Zeppelin II*. Here, Page manipulates the open-E chord shape in various regions of the fretboard in order to create a jangly chord progression [Fig. 1]. Note that the A and G6/A chords in measure 2 are also based on the open-E shape—the portion from strings 4–2.

Page loved open and altered tunings; Fig. 2, in the style of "Bron-Y-Aur Stomp" from *Led Zeppelin III*, uses the same C6 tuning (low to high: C–A–C–G–C–E) that Page "made up" and used on "Bron-Y-Aur" as well as on "Friends." Another of his favorites is open G (low to high: D–G–D–G–B–D). Page's creative chord shapes in this tuning yielded some mighty tantalizing tones. Fig. 3 features some of the same chord shapes that he used in "That's the Way" (*Led Zeppelin III*).

"Stairway to Heaven," from *Led Zeppelin IV*, kicks off with perhaps the most famous acoustic guitar part in rock history. Part of what makes that intro so legendary is Page's use of counterpoint (*Acoustic Café*, MAY/02). Specifically, the compositional approach employed in "Stairway" is called *contrary motion*, defined as two melodic lines moving in opposite directions. Fig. 4 demonstrates this approach using a C–G/B–Am progression, in which the melody notes (C–D–E) ascend while the bass notes (C–B–A) descend.


In "Over the Hills and Far Away" (*Houses of the Holy*), Page offers a nod to the pagan mythology often associated with Robert Plant's lyrics, as he intersperses Celtic-influenced single-note licks among open chords. Fig. 5 illustrates this approach. 



Fig. 1 **HEAR IT ONLINE**
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♩ = 92

E E9sus4 E6 A G6/A G6sus4/A G

Fig. 2 **HEAR IT ONLINE**
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Open C6 tuning:
(low to high) C–A–C–G–C–E

♩ = 108
Am7

w/ pick & fingers

Fig. 3 **HEAR IT ONLINE**
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Open G tuning:
(low to high) D–G–D–G–B–D

♩ = 66

G C/G Dadd4/G Gmaj7 C/G Dadd4/G C/G G

Fig. 4 **HEAR IT ONLINE**
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♩ = 72

C G/B Am C G/B Fmaj7

let ring throughout

Fig. 5 **HEAR IT ONLINE**
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♩ = 100

G D

The “True” Blue Notes

Oh, Sweet Tension and Relief

A MAJOR SOFT DRINK MANUFACTURER ONCE conducted a successful ad campaign around the slogan, “It’s the real thing.” Years later it’s debatable whether the word “real” even belongs in advertising, and the ability to separate fact from fiction is a more worthwhile endeavor than ever. In the blues—music that, according to Willie Dixon, “tells the truth”—it’s advisable to start with *blue* notes, as opposed to *blues* notes. The former truly distinguish the “real deal” of the blues from other popular music.

As America’s most original art form, the blues results from the glorious commingling of African and Anglo influences. It’s an oversimplification to say that its basic harmony (I–IV–V) comes from Europe, and its melody (the blues scale) from Africa, but that’s a start. The blues scale (Fig. 1A), perhaps derived from Middle Eastern pentatonic scales, appeared initially in the “field hollers” of slaves. Prominent in this scale are the “blues notes”: the $\flat 3$ rd (B \flat), $\flat 7$ th (F), and $\flat 5$ th (D \flat) [Fig. 1B]. These notes give the scale a distinctive dissonance, particularly when played against major chords. When emancipated blacks switched from banjo to guitar after the Civil War, they eventually began to imitate bluesy vocal swoops by bending the strings. Pioneering blues guitarists became focused on the $\flat 3$ rd and $\flat 7$ th notes [Fig. 1C], which they idiosyncratically bent the microtone of a quarter step. These “true blue notes” are located in between the $\flat 3$ rd and major 3rd, and between the $\flat 7$ th and major 7th, respectively, and help to produce the profound sound of the blues.

Here, we have a few classic licks that feature blue notes. In Fig. 2, the bent $\flat 3$ rd (B \flat) resolves to the root (G) in measure 1, whereas the bent $\flat 7$ th (F) in measure 2 hangs suspended, creating vibrant musical tension and anticipation. Most blues cats pull down on the $\flat 3$ rd with their index finger and bend the $\flat 7$ th up with their ring or pinky finger.

In the mid-’60s, master string-bender Albert King regularly squeezed out tart licks similar to the ones in Fig. 3. Again, the bent $\flat 3$ rd resolves to the root, though placing the root up an octave, on beat 1 of measure 1, gives a feeling of uplift, not finality. The bending of the $\flat 3$ rd on the high E string, followed

Fig. 1A ● HEAR IT ONLINE
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Fig. 1B

Fig. 1C

Fig. 2 ● HEAR IT ONLINE
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Slow Blues $\text{♩} = 72$ ($\text{♩} = \text{♩}^{\flat}$)

Fig. 3 ● HEAR IT ONLINE
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Slow Blues $\text{♩} = 72$ ($\text{♩} = \text{♩}^{\flat}$)

Fig. 4 ● HEAR IT ONLINE
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Moderate Blues $\text{♩} = 96$ ($\text{♩} = \text{♩}^{\flat}$)

Fig. 5 ● HEAR IT ONLINE
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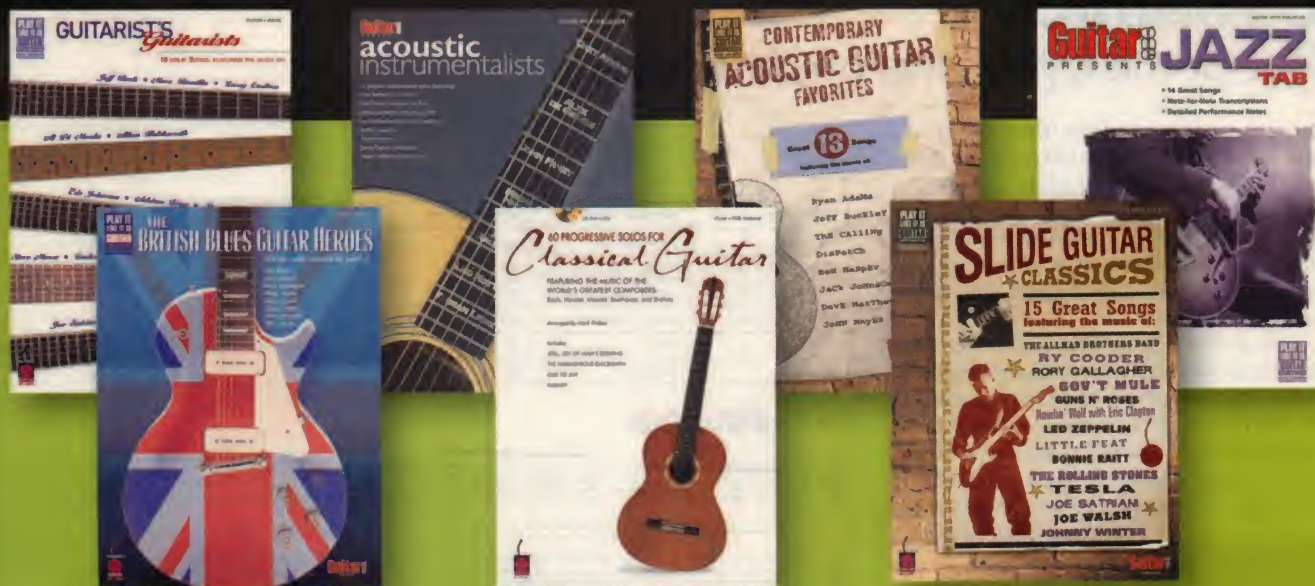
Slow Blues $\text{♩} = 72$ ($\text{♩} = \text{♩}^{\flat}$)

in measure 2 with resolution to the root on the B string, is an oft-imitated King trademark.

Chicago West Siders Magic Sam, Otis Rush, and Buddy Guy favored blue note-laced descending runs [Fig. 4]. Dig the less common $\flat 7$ th bend, with resolution to the root, in measure 2 (4th string), a Freddie King favorite.

Trains figure both lyrically and musically in the blues, and blues guitarists often emulate steam whistles. Dyads like those in Fig. 5—found in Robert Johnson’s “Sweet Home Chicago”—enable this effect. As usual, both the bent $\flat 7$ th and bent $\flat 3$ rd (last half of measure 1) resolve to the root (measure 2). ♩

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Dynamics

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First of all, the term "dynamics" refers to the volume at which you physically play the guitar, not how loud you set your amp. Written dynamics first appeared around the same time as the rise of Italian opera in the 17th century, and we've been stuck with these Italian terms ever since. Here's the

quickie guide: *Piano* means "soft," and *forte* means "loud." The prefix *mezzo* means "kind of," and the suffix *issimo* means "more." This gives us a nice range of six different levels of playing, abbreviated as shown in Fig. 1. To gradually move from one level of volume to another, we use the terms *crescendo* (meaning "get

louder," abbreviated *cresc.*) and *diminuendo* ("get softer," *dim.*), often along with wedge-shaped symbols like this < or this > , respectively. A mini-wedge like this > is the symbol for an accented single note; if we really want to bash the bejesus out of it, a ^ is used. One more symbol (though properly defined as a rhythmic articulation) commonly grouped with dynamics is the *staccato* mark—a dot placed above or below the notehead to indicate a short, detached note. Think of it as the opposite of the rhythmic one, placed after the notehead, which adds half the value of a note to itself (JUN/04).

Now let's put these dynamic signposts to use on the guitar. First—and this is amazingly hard—you must separate volume from speed. Most of us unconsciously accelerate when playing harder, and slow down for the soft stuff, so try Fig. 2 for a simple yet effective way to practice dynamic control independent of tempo. Use a metronome, and play at a comfortable speed and with a clean tone. Remember: Your note volume comes not from how much you move your hand or arm but from how firmly you grip the pick.

Once you have a range of volume available, focus on playing individual accents, such as those in Fig. 3. Again, pay close

Fig. 1

pick attack	musical term	abbreviation
very soft	pianissimo	<i>pp</i>
soft	piano	<i>p</i>
moderately soft	mezzo-piano	<i>mp</i>
moderately loud	mezzo-forte	<i>mf</i>
loud	forte	<i>f</i>
very loud	fortissimo	<i>ff</i>

Fig. 2 [HEAR IT ONLINE](#)
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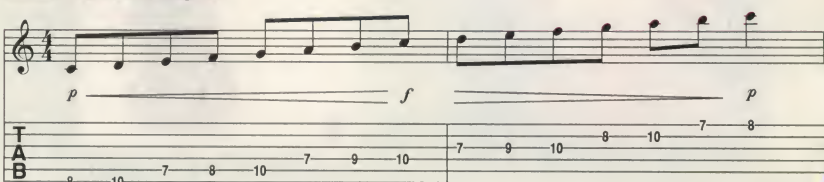


Fig. 3 [HEAR IT ONLINE](#)
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Fig. 4 [HEAR IT ONLINE](#)
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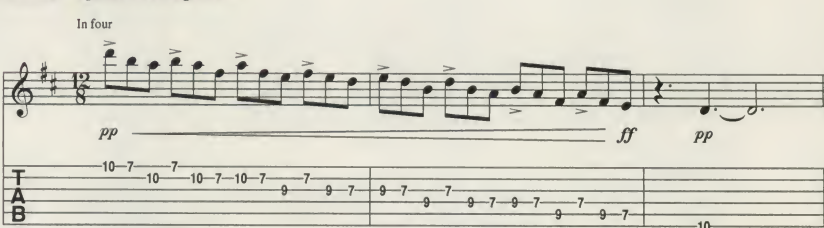
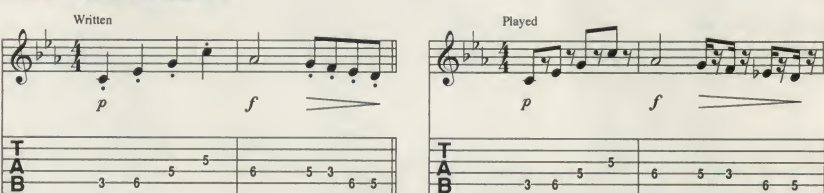


Fig. 5 [HEAR IT ONLINE](#)
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attention to the tempo. The challenge here is to liberate your accents from the beat and from your downstrokes; *any* pick attack at *any* moment should be under your dynamic control.

Though difficult, it's important to maintain some "headroom," regardless of how loud or soft you're playing. Accents should be just a little louder than their surrounding notes, so

that even a hard-picked passage leaves some room for picking just a *little* harder. Fig. 4 will help you jump through that hoop.

Finally, add some staccato to your musical eyebrows with Fig. 5, shown first with staccato markings and then with their equivalent rests. Remember, control a note's length with your fretting hand: Release the pressure from your fingertip to stop the note. B



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Whatever happened to...

Jan Kuehnemund **Vixen's Foxy Lady**

NOW For years, statuesque shredder Jan Kuehnemund has owned the Vixen name, and today she's finally giving people what they want (and what she wants)—an all-female lineup that truly rocks. In addition to founding member Kuehnemund, Vixen now consists of singer Jenna Piccolo, bassist Lynn Louise Lowrey, and drummer Kat Kraft, all of whom have been Vixens since 2001. The group is currently in the midst of writing, recording, and shopping a CD, which includes songs like the sultry, Zeppelin-esque "Little Voice."

Vixen's original lineup never completely reunited after the band's 1991 breakup. In the mid-'90s, Kuehnemund would ply her trade with the all-female melodic pop outfit Drawing Down the Moon as well as with Population 361, in which she was the only female. Both bands are now dormant, though the former just finished a CD in order to, as she says, "close the chapter on the band." She also auditioned for the Brian Howe-fronted version of Bad Company, and though it didn't work out, she woodshedded classics like "Feel Like Making Love."

Kuehnemund, who resides in L.A., is still friends with her '80s-era bandmates, and when asked what she'd do if VH1's "Bands Reunited" came knocking on her door, the guitarist says she'd be "open to anything." She plays nearly every day and is looking forward to touring again, in any capacity: "We'd be as happy to be on an '80s tour with 10 bands as we would to be out with Fuel or Nickelback."

THEN A native Minnesotan with the accent to prove it, Kuehnemund was 12 when her dad came home with an acoustic guitar for himself. He didn't see much of his axe after that, and soon the seeds of what were to become Vixen were sown. Kuehnemund and her best girlfriend, both fans of Zeppelin and Heart, formed a band, and though it started acoustically, they were also into an electric, heavier sound. "I never wanted to play light rock," affirms the ambitious but soft-spoken blonde, who, it seems, never planned on forming an estrogen-heavy band. "It wasn't like I thought of it as being all female; I was just getting all my friends together to play, just like my brother's friends did for his band."

Kuehnemund moved to L.A. in the early '80s as the metal scene was burgeoning, and before long hooked up with what would become the classic Vixen lineup. The band eventually signed to EMI, subsequently releasing a self-titled debut in 1988. Vixen's biggest hit, "Edge of a Broken Heart," plus tours with the Scorpions and Ozzy Osbourne, turned the quartet into metal's queens. Of course, the band knew they'd truly made it, recalls Kuehnemund with a laugh, "when 'Beavis and Butt-head' did a thing on Vixen. They were like, [in Beavis's voice] 'Is that Poison?!'"

—KATHERINE TURMAN



1989 2004

LOST LICKS "Edge of a Broken Heart" From *Vixen* (Capitol) "It was the first video we ever shot—a very memorable experience. It was a *long* day; the song played back about 500 times! It wasn't a hit yet, and MTV helped it and the record on the charts. Richard Marx wrote the song with Fee Waybill when our album was pretty much complete, but the label felt we needed a super-strong first single. We thought it was going to be 'Cryin', which turned into the second single. We had mixed feelings about having outside writers, but we shared management and a label with Richard, so we went along with it. Now, playing the song, it never gets old. You see the audience getting excited, singing along. That's the best!"

Intro
Moderate Rock ♩ = 126

Gtr. 1 (dist.) Gm7

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NEIL ZLOZOWER

“I knew we’d made it when ‘Beavis and Butt-head’ did a thing on Vixen.”

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